

THEATRICAL ROSTER FOR 1897-'98.

TWENTY-EIGHT PAGES.

# THE NEW YORK DRAMATIC MIRROR

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JULIA ARTHUR.



# Theatrical Roster, 1897-'98

## FIRST INSTALLMENT.

### DRAMATIC.

**A SOUTHERN ROMANCE.**—Max Bleiman, proprietor; Nat Roth, manager; Charles E. Gilbert, business manager; Leo Deitrichstein, stage manager; John E. Bea, property man; Leo Deitrichstein, Frank Barlow, J. G. Saville, Emmett Corbin, Thomas Oberly, H. E. Bostwick, John E. Bea, Katherine Gray, Maud Haskins, and Emma Brown. Tour began New York city, September 4.

**A ROMANCE OF COON HOLLOW.**—Al Caldwell, proprietor; Margaret Dublin, Emma Italia, Kathryn Davidson, Nellie A. Small, Charles H. Stewart, Eugene Powers, Maurice Brennan, Joseph W. Gould, L. P. Boddy, Charles T. Small, and Vivian A. Varney.

**AGNES CARLTON-PHILLIPS CO.**—M. A. Moseley, business manager; Alphonso Phillips, Charles E. Harrington, Mildred Emerson, Will H. Everts, Alice Newton, Scott Siddons, Rose Stanchfield, Milo D. Kirkpatrick, Agnes Carlton-Phillips, and George Purcell.

**ADA RENAN CO.**—Augustin Daly, proprietor and manager; Richard Dorsey, business manager; Gilbert Gordon, treasurer; George Clarke, Herbert Gresham, stage managers; Frederick Ecker and Paul Steindorff, musical directors; Lewis Hall, property man; George Clarke, Charles Richman, Henry Southwick, Sidney Herbert, Joseph Herbert, John Craig, Edwin Varney, Tyrone Power, Willard Clarke, Irene Perry, Lola Farrman, Ethel Horwick, Marie St. John, Mrs. G. H. Gilbert, and Ada Renan.

**ALDORA SHEN CO.**—Aldora Shen, proprietor; William E. Shen, business manager; Charles H. Lyle, advance agent; William E. Shen, treasurer; Le Roy Smith, stage manager; Roscoe Sharer, musical director; U. A. Lyle, property man; Aldora Shen, Roscoe Sharer, Raleigh E. Notham, William E. Shen, Fred J. Leichenberger, Le Roy Smith, D. E. Gannon, U. A. Lyle, Charles H. Lyle, Pearl Kincaid, and Mattie Nell. Tour began Alliance, Ohio, September 13.

**ALMA CHESTER CO.**—O. W. Dibble, proprietor and manager; C. W. Otis, advance agent; Charles Walcott, stage manager; J. C. Welch, musical director; Albert Henry, property man; Archie Perkins, electrician; T. E. Eagle, master of transportation; Alma Chester, Irving White, Frederick Kendall, Charles Walcott, Russell, William J. Kennedy, Frank H. Fay, J. C. Welch, Fred Salcombe, Howard Crampton, Archie Perkins, T. E. Eagle, Albert Henry, Emma DeWesse, George King, and Goodwin, Isabelle Barrow, and Little Helen. Tour began Stratford, N. Y., August 22.

**ARNOLD-WELLES PLAYERS.**—Arnold Welles, proprietors; Charles L. Welles, manager; Harry C. Arnold, business manager; J. F. Arnold, advance agent; P. J. Billiker, stage manager; Emma Wells, musical director; Henri Flock, electrician; Charles L. Welles, Harry C. Arnold, Fred F. Griffen, F. J. Billiker, Dave E. Alger, Dan Costello, Jr., George W. Wright, H. E. Flock, Lila Espey, Leo Glover, Gertrude Hilliker, Emma Wells, and Jessie Huston. Tour began Chattanooga, Tenn., August 22.

**A PURITAN ROMANCE.**—Isabelle Evenson, proprietors; Edward A. Braden, manager; Wilbur M. Bates, business manager; Joseph Martin, stage manager; S. M. Martell, property man; Isabelle Evenson, Estelle Clayton, Grace Huntington, Virginia Buchanan, Imogene Eberle, Augusta Durgin, Miss Le. Brant, W. H. Elwood, W. E. Deltwyn, Charles MacDonald, Charles Summerfield, and W. H. Leyden. Tour began Philadelphia, Pa., October 4.

**A WANDERING MINSTREL.**—Edward Jose, Frank Lander, Edward Emery, William Cullington, M. J. Cody, W. H. Currie, Annie Mack, Mabel Amber, Frances Brooks, Grace Henderson, Grace George, and Augusta Van Buren.

**ANDREW MACK CO.**—Rich and Harris, proprietors; Ramsey Morris, business manager; Robert Mack, treasurer; W. J. Mason, stage manager; Louis Harrison, musical director; B. Williams, property man; Andrew Mack, Adolph Jackson, Frederick Sackett, Edwin Brandt, George W. Deyo, Thomas Jackson, W. J. Mason, B. Williams, Marie Bates, Olive White, Florence Ashbrook, Florence Oip, and Minnie Oip. Tour begins at Hartford, Conn., September 2.

**ANDERSON CO.**—Anderson and Connell, proprietors; Harry Connell, manager; Frank S. Nugent, business manager; J. K. Edwards, advance agent; E. A. Connell, treasurer; Stuart Anderson, stage manager; Charles Wolf, musical director; W. Wood, property man; Stuart Anderson, Harry Connell, C. Melville, Fowler, Westley Mantell, Harry Howard, Charles Wolf, Maggie Connell, Gypsy Fowler, Olga Wood, Nellie Howard, and Little Azzel. Tour began Sheridan, Ind., August 11.

**BOSTON STOCK CO.**—Madge Mason, Edith Rosemore, Hattie F. Wallace, Gertrude Johnson, W. A. Somers, T. Russell, Fred Harvey, Charles McKeever, A. M. Arthur, Mabel Dunham, and J. S. Hoffmann.

**BETTS-LOOSE CO.**—Molander and Murray, proprietors; Ansel Lee, Herbert Betts, Alfred Molander, John F. Murray, Edwin A. Davis, Harry A. Ellis, Earl Crawford, Frank H. Daniels, Jessie Brink, Dot Goldy, and Louise Graham. Tour began Wahpeton, N. D., August 16.

**BRADY'S STOCK CO.**—S. W. Brady, proprietor and manager; A. H. Herman, business manager; A. H. Herman, treasurer; E. L. Walton, stage manager; Selma Herman, Perdita Hudspeth, Lillian Dix, Pearl Evelynne, Helen Holland, Willie Granger, E. L. Walton, Charles Dade, George H. Frost, Edgar Mackay, Guy Nichols, and Mark Ellsworth.

**BOSTON IDEALS.**—Jon Carroll and Ray Bankson, proprietors and managers; A. J. Young, stage agent; Neva Batterlee, pianist; Ethel Rainald, Goldie Cleveland, Leone Gamble, Doris De Vene, Ethel, Craig Roylston, Charles H. Perry, Charles V. Wildrick, Louise Ramsdell, A. G. Donnelly, Jon Carroll, and Ray Bankson.

**CATERON CLETONS CO.**—A. S. Koenig and N. Appell, proprietors and managers; C. J. Carpenter, advance agent; Charles Cheney, master mechanic; Spencer Charters, property man; Albert Van Toke, musical director; Cameron Clemens, Willard Lee, W. C. Morton, A. G. Krant, Fred Monroe, Edmund Burroughs, Caro Miller, Katharine Crego, Albert Roy, Ella Warren-Harmon, Margaret Tennant, May Bryant. Tour began Pottsville, Pa., August 22.

**CLAY CLEMENT CO.**—John Henry Martin, manager; David Martin, advance agent; T. F. O'Malley, stage manager; Edgar Marrott, property man; Clay Clement, Frank E. Aiken, Charles Kent, Robert Drouet, Carleton Macey, Jeffrey D. Williams, Thomas F. O'Malley, William B. McGillicuddy, Edgar Martin, Claude Geiger, Karra Kenwyn, Eleanor Carey, Mabel Knowles, Mrs. Charles G. Craig, and Neil McEwan. Tour began Chicago, Ill., August 22.

**CUMMINGS STOCK CO.**—Robert and Ralph E. Cummings, proprietors; Robert Cummings, manager; Ralph E. Cummings, stage manager; William Dool, James K. Hutchinson, Thomas Grady, George D. Christie, Edmund Shaw, Frank C. Hicks, Harry Ford, Estelle Dale, Helen Byron, Nettie Marshall, Marie Haynes, and Marion Kilby. Tour began Cleveland, Ohio, August 22.

**CHASE-LISTER THEATRE CO.**—Gertie Ewing, Bay Whipple, Kattie Berry, Mrs. Joe Ewing, Little Nona, H. E. Fisher, Will M. Carroll, Charles Harrison, O. L. Hickman, Glenn F. Chase, Will T. Lister, and Herman C. Hiller.

**COLSON STOCK CO.**—C. H. Colson, manager; W. H. Morris, treasurer; Emma Henschel, Grady Cushman, Winifred Turner, Maurice Brennan, J. C. Connelly, Harry Burlew, Robert Sherman, and Dick Richards.

**CORA VAN TASSELL CO.**—Frank W. Lane, manager; Ed R. Hutchinson, advance agent; Edwin Trevor, stage manager; J. W. Davidson, musical di-

rector; H. E. Rowe, property man; Cora Van Tassel, William Stuart, Joseph Ransome, May Nibbel, Lora Rogers, Mrs. F. W. Lane, Edwin Trevor, Frank W. Smith, E. A. Summers, Frank Marion, J. W. Davidson, Ed R. Hutchinson, H. E. Rowe, and Frank W. Lane. Tour began Bridgeport, Conn., September 4.

**CUMBERLAND CO.**—Augustus Pitou, proprietor and manager; Augustus Pitou, Jr., business manager; Edgar L. Davidson, W. J. Ferguson, Frank Lowe, C. G. Craig, Lionel Barrymore, Sam K. Chester, Richard Malchien, Alvin Dreble, Richard Melter, John E. Kellard, Florence Buckwell, Amelia Summerville, Violet Black, and Milly Sackett. Tour begins at New York city, October 18.

**CRESTON CLARKE CO.**—H. W. Storm, manager; Leo D. Wharton, advance agent; Adelaide Prince, Alice Gale, Angela Segolini, Ella Wright, Jessie Fisher, Nellie Eversley, John Carter, George D. Parkes, J. J. Sambrook, J. S. Barrett, Rodney H. Burton, Walter Percival, Henry Chessman, John Nelles, and Henry Burnham.

**CHAUNCEY OLcott CO.**—August Pitou, manager; Eugene Schutz, business manager; Will J. Olcott, advance agent; Luke Martin, stage manager; Albert Krause, musical director; Chauncey Olcott, Paul Gilmore, Daniel Giffether, J. L. Morgan, Harry Leighton, Luke Martin, Charles R. Gilbert, J. C. Hickey, George Deltyn Hope, Edward Richards, Frank Bonn, William Jones, Fredrick Lander, William Howe, John Ross, Rolinda Bainbridge, Mrs. Lizzie Washburne, Miss Etta Martin, Bessie Jeannette Ferrell, Argyle Gilbert, Imogene Washburne, and Ada Taylor. Tour began at Stamford, Conn., September 4.

**CHERRY PICKERS.**—Augustus Pitou, manager; E. E. Stevens, business manager; Robert T. Haines, Ralph Delmore, E. E. Stevens, Edwin Poland, Calvin Tibbets, Nat D. Jones, George Brennan, W. P. Sprague, Frank Innes, J. V. L. Brase, Stella Zanoni, Jennie Satterlee, and Gertrude Dawes. Tour began Boston, Mass., September 4.

**CHINATOWN'S MYSTERY.**—Robert I. Markham, manager; Louis W. Martelle, treasurer; Irving Brooks, Jesse Campbell, musical director; Joe Downes, Bert Meekel, Minnie De Haven, Grace Hunt, Prince Fee Lung, Charles Foo, and Lee Foon.

**DARKEST RUSSIA.**—Sidney R. Ellis, manager; E. E. Shultz, advance agent; John C. Ellis, assistant agent; Louis Bros, stage manager; Albert Anderson, musical director; John Shales, property man; Herbert Shales, stage manager; Allen Davidson, Henry Clifton, Edwin A. Phillips, Walter Weston, Alfred Moore, Louis Bros, John E. Brennan, Charlotte Deane, Eva Westcott, Louise MacCalli, and Meta Brittain. Tour began Richmond, Va., August 17.

**DE TOURNEY AND RAVENSCOURT CO.**—E. G. Hinebaugh, manager; Edwin Lawrence, under the management of E. G. Hinebaugh, director of American Lyceum Bureau of this city, has arrived. Peter Esch, business manager; Charles L. Hinebaugh, treasurer; Elsie De Tourney, Claude Ravenscourt, Edna Lawrence, R. J. Masters, Joseph Farrell, Barlow Leonard, Charles Leo Harrell, French, Horace Dudley, William Jefferson, Ashton de Vere, Clarence Seymour, Marie Ehea, Maud Talbot, Edith Howard, and Victor Lionel.

**DANIEL SULLY CO.**—Willis E. Boyer, manager; C. Hugh Bennett, business manager; George Randolph, stage manager; George Barabish, musical director; Hattie Neville, Fanny Tewkesbury, Daniel Sully, Fred Erkhart, Sidney D. Craven, George D. Davis, George Randolph, George Barabish, James Devlin, and Harry Edison. Tour began Worcester, Mass., August 13.

**ELOY'S STOCK CO.**—Edwin Eloy, manager; E. W. Taylor, business manager; J. Harvey Cook, Lotta Church, William E. Eloy, Frank Barthe, Fred C. Palmer, David Davies, George W. Boyer, Harry Mitchell, George Le Sauvage, W. S. Wilson, Marion Chester, Maud Gale, and Maud Leigh. Tour began Elizabeth, N. J., August 23.

**E. S. WILLARD CO.**—Mr. Allen, secretary; Mr. Cane, stage manager; Mr. Brown, assistant stage manager; Mr. Maxwell, property man; Mr. H. Cane, stage carpenter; E. S. Willard, Oswald Yorkie, Verne Cargus, H. Cane, J. G. Taylor, Bromley Davidson, Stewart Allen, Mr. Gaston, Maud Hoffman, Keith Wakeman, Miss Roberts, and Miss Palmer.

**E. N. SOTHERN CO.**—Daniel Frohman, manager; Valentine E. Kennedy, business manager; George C. Crager, advance agent; Frederick Thomson, stage manager; E. H. Sothern, C. H. Buckton, Marshall Steadman, Arthur Lawrence, Morton Seiler, Daniel Jarrett, E. Elynn, Owen Fawcett, George E. Bryant, Rowland Buckstone, Norman Parr, J. J. Collins, Tully Marshall, F. A. Thomson, T. J. Murphy, A. H. Brown, Frank Howson, W. H. Dupont, Virginia Harned, Kate Pattison Selten, Blanche Weaver, Edith Barker, Rebecca Warren, Fortia Knight, Lolla Brown, James Leland, and Annetta Leland. Tour began New York city, September 4.

**FREDERICK H. WILSON CO.**—Frederick H. Wilson, proprietor; Fred H. Hubert, business manager; John H. Cranston, advance agent; Harry Hubert, stage manager; Professor Norman, musical director; Will R. Clarke, property man; Frederick H. Wilson, Wilfred V. Lucas, Alexander R. Furness, Will Chatterton, Louise Ramsdell, Teddy Vizard, Harry Harford, Thomas G. Fenwick, Don F. Boylston, Minnie A. Wilson, Ethel Rosmond, Kitty Vizard, and Nellie Freeman. Tour began Morrisburg, Ontario, September 4.

**FOR HER SAKE.**—Edwin Gordon Lawrence, manager; Frederick B. Hall, business manager; William F. Edwards, treasurer; C. H. Montgomery, stage manager; Walter D. Edwards, property man; Edwin Gordon Lawrence, Frank Munell, C. H. Montgomery, S. Lee Daniel, Bertrand Shaw, Frank Dudley, W. D. Edwards, Ida Desmond, Faith Oberg, and Lucile LeNorr. Tour began Lawrence, Mass., August 23.

**FABO ROMAN.**—Alden Benedict, proprietor and manager; J. B. Murray, business manager; J. A. Febrman, stage manager; Alden Benedict, Richard Bowman, Richard Sloane, J. A. Febrman, S. I. Richards, F. Bernard, Charles Ashley, Horatio Appleby, Olive West, Grace Hunter, Mary Thompson, and Agnes Sand. Tour began New York city, August 22.

**GRAHAM EARLE CO.**—Graham Earle, proprietor; Charles H. Roskam, manager; James Hamel, business manager; Harry Leonard, advance agent; James Hamel, treasurer; Monte Lewis, stage manager; Will E. Cornell, musical director; George Fish, property man; Graham Earle, C. Harry Robertson, Fred W. Barnard, Charles H. Roskam, Hugh Morrison, Monte Lewis, George Fish, Will E. Cornell, Cora Hummel Earle, Mauda F. Barnard, Aileen Morrison, and Rosa Raymond. Tour began Richmond, Ind., August 8.

**HERBERT KELCEY-EPPE SHANNON CO.**—Herbert Kelcey and Samuel F. Kingston, proprietors; Samuel F. Kingston, manager; Ed See, stage manager; Edwin James, assistant stage manager; Herbert Kelcey, William J. LeMoyn, Edmund Lyons, Richard Brinton, Edwin James, J. Bruce McRae, Edward See, Elsie Wilton, Georgia Busby, and Effie Shannon. Tour began Wilkes-Barre, Pa., September 9.

**HUMANITY.**—John O. Hall, proprietor and manager; C. D. McCaull, business manager; Clarence Ferguson, stage manager; Alice Irving, Myrtle May, Margaret Ray, Benita Burns, Mrs. McKeith, Rose D. O'Neal, C. T. Williams, Clarence Ferguson, Gus Mortimer, Palmer Collins, Ray Whitaker, J. Van Renssaler, F. Roseau, H. Haskins, and Master Hughes. Tour began Norfolk, Va., August 26.

**HEART OF CHICAGO (Northern).**—Lincoln J. Carter, proprietor; Jay Simms, manager; George W. Irish, advance agent; Frank Chapin, carpenter; W. J. Simms, property man; Allen Hampton, stage manager; F. C. Douglas, Edward Manly, James A. Devlin, Warren Ashley, Frank Wood, Willie Simms, Vera Hamilton, and Barbara Douglas. Tour began Chicago, Ill., August 13.

**HEART OF CHICAGO (Western).**—L. J. Carter, proprietor; John B. Hogan, manager; W. C. Justice, advance agent; George I. Gelder, carpenter; Winfield Conger, Ed Rowland, Robert Gomp, William Young, George T. Welch, Howard Furgus, William Runyon, Mrs. Winfield Conger, Jessie Mal Cunningham, and Lillian Keene. Tour began Dubuque, Iowa, August 19.

**IRVING FRENCH CO.**—Irving French, proprietor and manager; F. Kenyon Jones, business manager; Paul Clairs, advance agent; Irving French, treasurer; Frank Kendall, stage manager; F. Kenyon Jones, musical director; Irving French, Frank Kendall, Charles Green, Joseph Todd, Hattie Haynes, Eva Harris, and Eva French.

**IRENE TAYLOR CO.**—Hutch Dolan, manager; L. W. Hill, advance agent; Wilhelm Cohn, musical director; Irene Taylor, Harold Van Dempster, Frankie Bruce, Annie Dodge, Mrs. Hattie Stanley, Gertrude Shipman, Baby Vavene, George C. McLean, Neilson Drew, Frederick Sumner, and Harris Rutledge. Tour begins at Haverstraw, N. Y., September 13.

**JULIA ARTHUR CO.**—Arthur Lewis, proprietor and manager; Samuel Freedman, business manager; Napier Lothian, Jr., stage manager; Joseph H. Logan, property man; Daniel Shea, master mechanic; Edwin Arden, George Woodward, Will Dennis, Joseph Allen, William Herbert, Albert Brown, Marcus Moriarty, Robert McWade, W. J. Thorold, Herbert Fortier, Lawrence Miller, T. B. Bridgeford, Florence Conron, Ethel Knight Mollison, Marie Bingham, Maud Norman, and Julia Arthur. Tour begins at Detroit, Mich., October 4.

**JOSEPH GREENE CO.**—Edward E. Rose, manager; Frank Harrison, advance agent; Clarence Heath, treasurer; M. J. Green, stage manager; William J. Hand, musical director; William Norton, property man; Joseph Greene, E. E. Rose, James W. Barry, M. J. Green, Aubrey Beattie, Walter Seymour, W. H. Gerald, Georgia Earle, Jessie Merritt, Grace Euler, Josie Richards, and Blanche and Grace Murray. Tour began New Bedford, Mass., August 30.

**JOHN BLACK CO.**—F. C. Wyckoff, Cecil J. Lionel, Du C. Seldon, Fred Humes, Cornelius Hickey, Ella Shields, Ivy Schuyler, Richard Chantrell, Jesse Campbell, John Hedden, and John and Lillie Black. Tour began Lyons, N. Y., September 1.

**KENNEDY PLAYERS.**—Hooper and Kennedy, proprietors; H. Brooks Harper, manager; Peter Kennedy, advance agent; E. M. Crane, stage manager; Charles Gluck, musical director; Marian Brokaw, property man; John J. Kennedy, Gertrude Dion Macgill, E. P. Sullivan, Carrie Louis, Lenore Hassen, E. M. Crane, William H. Dwyer, Elmore Fitch, the Elmore Sisters, James A. Brady, Walter Wood, Nellie Kennedy, C. E. Mackenzie, "Flora," Frank W. Vail, Edgar W. Murray, Adeline Britton, James M. Conneely, Marian Brokaw, S. E. France, Edmund Keene, A. E. Hamilton, Edgar Murray, Frank Whitney, Peter Kennedy, Charles Gluck, and Frank Letona. Tour began Plainfield, N. J., August 2.

**KEYSTONE DRAMATIC CO.**—Bora Birmingham and Conner, managers; Joseph H. Birmingham, James F. Conner, William F. Bora, Ellwood McQuillen, Charles Richmond, George Merriman, Clara M. Neumayer, Annie M. Stromman, and Esther Fisher. Tour begins September 20.

**KINNEMAN-MARTELL CO.**—Sylvia Bidwell, E. Lawrence Lee, Charles A. Cook, E. T. Brackett, Charles W. Burch, Arthur Frisole, Fred Dilger, Whitney Bennington, Ed G. Hulgian, Anna Gordon, Marion Holcomb, Edna Gordon, and Nadine.

**LOUIS JAMES CO.**—Waggoner and Kemper, proprietors and managers; James Theogreen, business manager; Percy Sage, advance agent; John Moore, treasurer; Gilbert Gardner, stage manager; Dave Whipple, assistant manager; William Warner, property man; Louis James, Barry Johnston, Frank Kerra, Frank Quimby, Norman Sackett, W. A. Lincoln, Gilbert Gardner, F. Prual, Clarence L. Jamieson, Thomas Whiting, James Du Sang, Dave Whipple, William D. Rodgers, T. R. Carry, Mary Emerson, Loretti Wells, Aphie Hendricks, and Mrs. Emily Grey-Bethel. Tour began Madison, Wis., August 31.

**KATIE EMMENT CO.**—Hubert Sackett, manager; Harry West, Fred Roberts, Francis Campbell, James Rawley, John Ellis, Harry J. Vance, Jennie Engel, Carolyn Richmond, and Little Gladys.

**LORAINE HOLLS CO.**—Orme Caldara, William Robyns, Charles V. Morton, Harold Rutledge, Zolite Davidson, Mrs. Julia Hurley, Vivian Embleton, and Lorraine Hollis.

**MAUDE HILLMAN CO.**—Winthrop G. Snelling, manager; Ralph A. Ward, advance agent; George R. Robinson, stage manager; W. C. Humphreys, musical director; A. E. Hitchcock, carpenter; Maude Hillman, Florence Mack, Helen Frost, Marion Francis, J. M. Donovan, Jere McAniff, George K. Robinson, Harry Brooks, Archie Deacon, Ben W. Reed, Arthur Perrin, Frank P. Johnson, and Master Harry Hitchcock. Tour began Schenectady, N. Y., August 16.

**MARKS BROS. CO.**—R. W. Marks, proprietor and manager; T. H. Marks, business manager; A. A. Marks, advance agent; Ella Marks, musical director; Joe Marks, property man; R. W. Marks, T. H. Marks, A. A. Marks, Joe Marks, Ella Marks, May A. Bell, Alice Kemp, Emma Gertrude, Pitteto Grace, Baby George, Charles H. McKinley, James B. Field, and T. T. Shea. Tour began Superior, Wis., September 1.

**MACAULEY-PATTON CO.**—Macauley and Patton, proprietors; Harry Levv, manager; Edgar Shadoff, business manager; Frank Alvin, advance agent; Ben McMurry, treasurer; Robert McClurg, stage manager; Raymond Redill, musical director; Bert Merket, property man; George Pay, electrician; William Macauley, W. B. Patton, Harry Levv, Robert McClurg, George Pay, Bert Merket, Raymond Redill, Harry L. Croly, Ida Florence Campbell, Adelle Snow, Catherine Cameron, and Dot Roeder. Tour began Cincinnati, Ohio, August 2.

**MAUDE ADAMS CO.**—Charles Frohman, manager; Maude Adams, Robert Edison, W. H. Thompson, Eugene Japson, Guy Standing, Margaret Gordon, George Fawcett, Jessie Mackaye, F. Payton Cooper, Norman Campbell, Thomas Valentine, Wilfred Buckland, James Ten Eyck, Lillie B. Henry, and Frederick Spencer.

**MARGARET MATHER CO.**—B. C. Whitney, manager; A. M. Straub, business manager; Olive London, advance agent; Mark Price, Benjamin Ringgold, Eugene Evelyn, Lynn Pratt, Thomas Coleman, William McVay, Conrad Catzen, J. Wilson Dwyer, William Toney, Dorothy L. Hite, Mary Bryer, Catherine Murray, Elsie Sterken, and Genevieve Alexandria. Tour begins at Toronto, Ont., September 2.

**NEW YORK DAY BY DAY.**—George W. Thompson, Charles E. Bowen, D. S. Murdoch, M. M. Murray, Alexander Vincent, Joseph Hawkins, D. S. Murdoch, Edward O'Connor, Dan Stuart, Lillie Allyn, George Lingard, and Florence Gerald.

**NORTHERN LIGHTS.**—William Calder, proprietor and manager; E. E. Zimmerman, representative; J. H. Ferris, business manager; W. J. Fielding, advance agent; Mart E. Heisey, stage manager; Wil Evans, property man; Theodore Munell, master mechanic; Robert Broderick, Robert Neill, E. S. Gill, Frank M. Allen, Arthur F. Buchanan, J. H. Ferris, Fred M. Jones, H. E. Martin, A. K. Adams, M. E. Mann, Arthur Howard, W. B. Evans, Lillian Brainard, Nellie Callahan, Maureen Allen, and Ethel Lynn Palmer. Tour began Brooklyn, September 6.

**OLIVER BYRON CO.**—James Alliger, manager; R. Fulton Russell, Charles S. Patterson, William Shea, Arthur J. McWaters, Grant Lafferty, Aubrey Devere, Grace Welby, Grace Tyson, Maud Miller, Kate Byron, and Oliver Byron. Tour began Asbury Park, N. J., September 4.

**OWEN FERREE'S STOCK CO.**—Owen Ferree, acting manager; Julius C. Velder, advance agent;

Harry Leslie, stage manager; J. Francis Hayes, musical director; Charles S. Fredericks, property man; George W. Larsen, F. A. Yelvington, William Steward, Harry Leslie, Will Bartel, Charles Morris, J. Francis Hayes, J. C. Velder, Scott Peabody, Alex Johnson, Charles S. Fredericks, Kirtie Palmer, Florence Stafford, Marrie Warren, Kirtie Wood, Nellie Woss Wood. Tour began Bridgeport, Conn., August 22.

**ORRIS OBER CO.**—Orris Ober, Nellie Morrison, Madge Daler, Lora Becker, Hugh Ettinger, Frank Lee Short, A. W. (Jack) Ellis, D. E. Wright, Raymond Price, Will T. Hursh, and Bertha Beck.

**PUNCH ROBERTSON CO.**—Leslie Davis, manager; Herbert Swift, advance agent; Charles Aedli, treasurer; Walter Dauphin, musical director; Walter Hammett, stage manager; John Mott, machinist; Sargent Alley, property man; Punch Robertson, Mrs. Punch Robertson, Fannie Granger, Minnie Edlin, Mollie Bennett, Frank Morehouse, Yeatman C. Alley, Bert Walter, and Francis Fahey.

**ROBERTS AND MARTIN CO.**—Lester and MacLachlan, proprietors; Daniel E. Lester, manager; A. Gordon Robinson, treasurer; Nelson Compston, stage manager; Richard Ashbrook, property man; Frank Leon, electrician; Ed McGarry, calcium man; Harry Lewis, master mechanic; William L. Roberts, Olive Martin, Mrs. Henry Vandenhoff, Ernestine Roseland, Kate Warde, Clydes Davis, Nelson Compston, Ernest Arthur, Malcolm McConghry, W. J. Delany, James Balfour, and S. O. Bird.

**ROBERTSON AND DOUGLAS CO.**—Donald Robertson and Miss Brandon Douglas, proprietors; Charles A. Gottler, business manager; Louis W. Ferenbaugh, advance agent; Henry Dillon, treasurer; Roland Wallace, stage manager; James Malone, property man; Donald Robertson, George Olmstead, Richard O. Meach, Roland Wallace, John MacDonald, John Farren, Walter Adrian, Brandon Douglas, Eleanor Carr, Ruth Alden, Marion Letanu, and Bertha Martin. Tour began Wallingford, Conn., September 6.

**RAILROAD JACK.**—W. G. Collinge and D. Philip Phillips, proprietors and managers; Harry Gorman, advance agent; Albert Sparks, treasurer; Charles Lewis, stage manager; H. L. De Campos, orchestra musical director; W. G. McCulla, property man; Thomas Dawson, leader of band; Rush Clarkson, assistant agent; D. Philip Phillips, W. G. Collinge, Harry Gorman, Albert Sparks, Chester Lewis, H. L. De Campos, W. G. McCulla, Captain Thomas Dawson, Rush Clarkson, De Witt Clinton, Chester Weithoff, Paul Harris, J. M. Schwalpe, Louis Lewis, George G. Sloan, Herman Strube, Evelyn Gordon, Grace Beebe Clinton, Mable Weithoff, Minnie Staly, and Stella Staly. Tour began Toledo, O., August 23.

**R. E. FRENCH CO.**—R. E. French, manager; Frank W. Hopkins, advance agent; W. F. Jackson, stage manager; S. Asher, musical director; C. H. Carlton, property man; H. M. Peck, master mechanic; Louise Reming, Helen Vaughn, Eva Earle French, Clara Graham, W. G. Marble, W. F. Jackson, George Berry, Charles Horn, Charles Leckie, H. M. Peck, Little Dixey French, C. H. Carlton, Alf Orkman, Charles Cornelius, Billy Ford, and R. E. French. Tour began Galesburg, Ill., August 19.

**RICHARD MANSFIELD CO.**—Richard Mansfield, proprietor; A. M. Palmer, manager; Joseph H. Dillon, business manager; Thomas F. Grahame, stage manager; Garrett Davidson, property man; John Longman, carpenter; Mrs. Susan, wardrobe mistress; M. Fitzgerald, electrician; Beatrice Cameron, Olive L. Olive, Edith Evelyn, Bertha Blanchard, Minna Monk, Laura Avery Case, M. Blyth, W. H. Griffith, A. G. Andrews, Joseph Weaver, F. Kingston, William Courtenay, Ben Johnson, John Dwyer, and Thomas Gore. Tour begins at New York city, October 4.

**ROBERT DOWNING CO.**—W. A. McConnell, manager; J. S. Hirsch, business manager; Theobald Gibbs, advance agent; Henry Ryberg, treasurer; C. W. Vance, stage manager; Charles Steele, property man; Robert Downing, Eugene Moore, Edward N. Hoyt, Alexander Carleton, Burke Rowland, Clement St. Martin, George H. Holt, Charles M. Murdy, H. F. Sargent, Charles Steele, H. J. Gleason, J. W. Bowden, Victor Ryberg, Bailey Dewart, Gustave Lome, William Driscoll, Adelaide Fitz Allen, Harriett Sterling, and Helene Potter. Tour began Washington, D. C., August 30.

**ROBERT S. MANTELL.**—Mantell and Hanley, proprietors; M. W. Hanley, manager; H. A. D'Arcy, advance agent; Albert Tavernier, stage manager; William Moore, property man; Robert S. Mantell, Howard Hall, Beverly Turner, Victor M. De Silke, Stewart Robinson, George G. Keenan, Albert Tavernier, Richard Garrick, Frederick Duff, Arthur J. Whaley, Charles Hudson, Charlotte Behren, Nina Morris, and Marion P. Clifton. Tour began Stamford, Conn., August 30.

**SAWTELLE'S DRAMATIC CO.**—J. Al. Sawtelle, proprietor and manager; J. A. Burton, stage carpenter; R. A. Leland, electrician; Jessie Sawtelle, Laura Hulbert, Sadie Ward, Ada Burton, Lizzie N. Wilson, Mary de Long, Lizzie Sherman, Baby Dot, John Terris, Charles Mortimer, George E. Fisher, George C. Denton, H. E. McKee, Charles Sinclair, J. E. Richards, J. B. Early, J. A. Pettit, Charles A. Bragg, Newton Alexander, F. W. Freeman, H. B. Hudson, Mlle. Ernani, Gertrude Haynes, and William Sherman.

**STUART ROBSON CO.**—Daniel V. Arthur, manager; Joseph P. Kiefe, stage manager; Charles Wallace and Homer Penn, property men; William V. McGivern, master carpenter; Thomas A. Wise, John L. Wooderson, Ernest Lamson, Jefferson Hallach, John Webster, Jr., Martin, Henry Walters, Mrs. Stuart Robson, Gertrude Perry, Mrs. Samuel Charles, Edith M. Forrester, Mrs. Mary Decker, Edna G. Brothers, Mrs. Sara Arbuckle, and Elizabeth Vanderling. Tour begins at Philadelphia, Pa., September 13.

**SPAN OF LIFE.**—William Calder, proprietor and manager; E. E. Zimmerman, representative; John H. Hoffel, advance agent; William Gough, stage manager; C. F. Danneberger, property man; Fritz Gunther, master mechanic; John Curtis, electrician; George C. Staley, Randolph Murray, W. H. Gough, Donazetta Brothers, T. H. Sully, A. K. Adams, Fred Gunther Henry Gough, John Gough, Rachel Sterling, Lizzie Morgan, Dorritt Ashton, W. J. Fieldman, and Charles Eisman. Tour began New York city, August 23.

**SIDE TRACKED (Western).**—Julie Walters, proprietor; L. P. Wilcox, advance agent; Michel Nagel, musical director; Julie Walters, O. W. Roche, Lawrence Williams, Frank J. Cummings, Andy Adams, George Hanna, Robert W. Fiske, Edmund Bryant, Louise Llewellyn, and Ruth Nelson. Tour began Columbus, Ind., August 23.

**SIDE TRACKED (Southern).**—Julie Walters, proprietor; Elmer J. Walters, manager; John Bentz, Jr., advance agent; Harry Heller, musical director. Tour began New York city, August 23.

**SIDE TRACKED (Eastern).**—A. Q. Scammon, proprietor; James Wall, manager; J. K. Roberts, business manager; R. Edgar Vance, stage manager; N. H. Osborne, musical director; E. H. O'Connor, Louis Leon Hall, Billy Bowers, Ed Carey, R. E. Vance, John J. Brophy, John Dobbins, Daisy Haglin, Camella Martin, Martha Work, Amy Paige, and Marguerite Mayfield.

**SHORE ACRES CO.**—James A. Herne's.—Henry C. Miner, proprietor; William B. Gross, manager; Frank W. Cogant, business manager; James T. Galloway, stage manager; James A. Herne, Robert Fischer, James T. Galloway, Franklin Garland, Guy Cramer, John V. Dalley, William Hanna, A. G. Koster, Julia Herne, Grace Gayler Clark, Mattie St. J. Collins, Gladys Collins, Edith Talliferro, Myra Clark, Elma Clark, Allen Collins, Walter Clark, and Sidney Burton. Tour begins at New York city, October 11.

**SHORE ACRES.**—Henry C. Miner, proprietor; William B. Gross, manager; Wilson S. Ross, busi-



dy Co.; Smyth and Rice, proprietors and  
agers; Myron B. Rice, business-manager; Le







# .....A PROMPT INSURANCE ADJUSTMENT.....

C. D. WHEELER, Special Agent, JOHN C. PAIGE & COMPANY, 20 Kilby St., Boston, Mass.  
 Dear Sir:—I beg to acknowledge receipt of Draft for Five Thousand Dollars (\$5,000), payable to my mother, Mrs. Mary MacDonald, in full settlement of claim on account of Accident Policy which you issued to my sister, Miss Sadie MacDonald, of Hoyt & McKee's Australian Company.  
 I wish to thank you for the great care and attention which you gave in preparing the proofs upon the return of the company from Australia, and presenting same to the Insurance Company; also for your interest in securing so prompt and satisfactory a settlement.

Yours respectfully,  
 MARGRETE MACDONALD, of Hoyt & McKee's "A Milk White Flag" Co.  
 Boston, Feb. 27, 1897.

No member of the Theatrical Profession should travel without an accident policy in a reliable company. Several hundred well-known Professionals are insured through this Agency, and all losses are promptly settled. For the best Insurance of this kind—also for the best forms of Fire and Life, and Insurance against loss or damage to Theatrical Properties and Baggage in transit—address

C. D. WHEELER, No. 20 Kilby St., Boston; or, Hotel Metropole, New York, week of August 23d.

Pearl Raymond, Stella Moyer, Gertrude Moyer, Jennie Prager, Emma Prager, Teresa Roggero, Alice Palmer, Edna Palmer, Hattie Edgerly, Edna Frank, Edna Wilder, Mamie Compton, Gertrude Truesdell, Brothers Phantos, Colby and De Witte, Mlle. Flora, Brown and Harrison, Alexander Decker, and the Toots Troupe. Tour began Philadelphia, Pa., August 14.

1492.—P. J. Kennedy, proprietor; Milton C. Smith, musical director; Stuart, Zelma Rawlston, Marie Godoy, Sara MacLaren, Frank Gardiner, John H. W. Barnes, Thomas Meade, Lee Dougherty, Arthur R. Seaton, Connie Thompson, H. J. Turner, Jay N. Binkley, George Ovey, G. D. Cunningham, Lucille L. King, Frank Caverly, James H. Kennedy, Minnie Fuller, Bessie Potter, Helen Moore, Carrie McCallan, Alice Ainsco, Grace Hunter, Beatrice Hastings, Evelyn Stanford, Lillian Stanford, Tillie Davis, Marion Oswald, Josephine Clairmont, Queena Davis, Sadie Gerard, Winnifred Hammond, Mollie Howard, Vera Wilson, Emma Wells, Beulah Wilson, Lillie Sterling, May Hunter, Loretta Montaine, May Sherman, Thomas H. Ince, Charles T. Howard, Phil Thompson, George Meredith, and Jerry L. Maynard.

GAY MASQUERADERS.—Gus Hill, proprietor; Robert Manchester, manager; I. S. Rose, business manager; Isid Rosenbaum, advance agent; Fred Zimmerman, treasurer; Dan O'Brien, stage manager; Gus Gebhardt, musical director; Larry Gero, property man; Mason and Healey, Sisters Bernard, Lorenzo and Allen, O'Brien and Collins, and Mayne Brothers, Amy Nelson, Ada De Mar, Jennie Mason, Emma Manchester, Vera Olcott, Bessie Burns, Edith Kennedy, Minerva Healey, Nellie Collins, Addie Grey, and Bobby Manchester. Tour began Paterson, N. J., September 4.

HOPKINS TRANS-OCEANIC CO. (Eastern).—Fulgura and Co., proprietors; Robert Fulgura, manager; Harry Ridings, business manager; Ed Cook, advance agent; Meyer Cohen, treasurer; John Daly, stage manager; Professor Greenberg, musical director; Vernon Carrick, electrician; Walter Macfarland, property man; Mlle. Aimee, Master Wade Cochran, Daly and Devere, Apollo, Baker and Earnhart, Tom Mack, Castellat and Hull, Meyer Cohen, Brothers Horne, and Harry Sylvester. Tour began Albany, N. Y., September 4.

HOPKINS TRANS-OCEANIC CO. (Western).—Robert Fulgura, proprietor and manager; George Sellinger, business manager; Charles Marks, advance agent; Will Fox, treasurer; James Morrison, stage manager; Professor Morrison, musical director; Chub Sullivan, property man, Papina, Karno Trio, Will H. Fox, The Sidmans, Les Freres Carpes, Leona Lewis, Morton and Reville, Genaro and Bailey, Henry Kessler, and William Halpin. Tour began St. Louis, Mo., September 12.

MENDRICK HUDSON, JR.—Charles Arthur, proprietor and manager; George Winters, business manager; Harry Lippman, advance agent; A. L. Hutchinson, treasurer; Harvey A. Cassidy, stage manager; Charles L. Hainer, musical director; Leo Donnelly, property man; George Howard, Blanche Howard, Grace Howard, Dorothy Terry, Goldie Mohr, Rosa Bond, Abbott Sisters, Ward Sisters, Andy Amann, Ed S. Everett, Jack Farley, Harvey A. Cassidy, Frank Sutherland, Eugene Cassot, and Frank Rivers.

MALLENS IDEALS.—Fred Hallen, Josephine Labbe, George Fuller Golden, Tom Lewis and Charles Ernst, Smith and Cook, Florence Bindley, and the Bazzes.

ISHAM'S OCTOBERONS.—John W. Isham, proprietor; William H. Isham, manager; Tiffany Dugan, advance agent; Charles H. Plummer, treasurer; Frederick Clarke, stage manager; George C. Collins, musical director; Harry Stafford, property man; Madame Flowers, Madam Hyer, Alice Clark Royal, Grace Hudding, Mr. and Mrs. Tom McIntosh, Mr. and Mrs. Will Ford, Jennie Scheper, Marion Henry, Kittle T. Knox, Ida Adams, Dora Patterson, Fannie B. Rutledge, Maud Brooks, Ella Spencer, Ada Overton, Stella Wiley, Lizzie Hardin Henry, Fred J. Piper, Smart and Williams, E. C. Royal, Mallory Brothers, Harry Stafford, Ed. T. Harris, W. H. Chappell, Richard Connors, and W. Watts. Tour began New York city, August 21.

LANG'S OPERATIC BURLESQUERS.—Robb and Lang, proprietors; James F. Wood, advance agent; Joseph C. de Josse, Herworth, Ada Stockholm, Jeanette Elliott, Pauline Black, Luella Miller, Louise Carver, Nettie Elmer, Gladys Le Moine, Nellie Burns, Ada Carlton, Zola Carlton, Susie Clymate, Kittle Franklin, Jennie Carey, Boyce and Black, Walt Terry, Joe Robertta, Frank Dorseto, John Conley, Joe Edwards, J. C. Gardner, and J. B. Erk. Tour began Newark, N. J., August 21.

NAVY CROSS CO.—Harry B. Vickers, advance agent; John S. McDowell, stage manager; W. Kendall Halliwell, musical director; John Cary, property man; Thomas Murphy, electrician; John G. McDowell, Lillian Beach, Crawley and Foley, Joe Fitzgerald, Woods and Irving, Ashley and Hunter, Hoye Sisters, and Navin Brothers.

ALLE ANS MONARCHS.—Harry Hill, proprietor; Harry Hill, manager; Frank Orsato, business manager; James Nelson, advance agent; Charles Sivada, treasurer; John Morrisey, stage manager; Louis Jacobson, musical director; Frank Walters, property man; Mlle. Ann, Morrisey and Rich, The Delogellis, Dollie Cole, Emma Francis, Rich Sisters, Rozell Brothers, Del Cutler, Amy Thompson, Lillian Serviss, Constance Florence, Lottie Mirandi, McCale and Daniels, and Dryden and Leslie. Tour began New York city, September 2.

MERRY WIDOWS BURLESQUE CO.—Mozart and Boscoe managers; Edward Mozart, manager; Harry K. Long, business manager; William Simon, advance agent; W. H. Miles, stage manager; J. B. Cass, musical director; Tom B. Willis, property man; Maggie Claire, Miles and Lulu Benson, Mack and Elliott, May Kennedy, Prior and Gates, Twin Sisters Fauvette, The De Witte, Kathryn Roscoe, Kittle Hart, Della Powers, Eva Miranda, Ella Elliot, Della Weston, Minnie Pendleton, and Sisters Arbette. Tour began Indianapolis, Ind., August 16.

MERRY PAIDERS.—Jacob and Lowry, managers; D. D. Moore, musical director; Gleason Sisters, Johnson and Rice, Madden and Curran, the Patterson Brothers, Lowry and Hanly, May Davenport, Pearl Anderson, May Woods, Josie Patterson, Sadie Lawrence, Carrie Stanley, Zelma Hawkins, and Emma Dayton.

MOLIN ROUGE EXTRAVAGANZA.—Fred Rider, proprietor; Bob Gordon, acting manager; Joe O. Ziefel, advance agent; E. Rider, treasurer; Bob Gordon, stage manager; Thomas F. Carey, musical director; William Bayles, stage carpenter; Harris and Walters, the Two Bernards, Urtine Sister, Cooper and Stewart, Curbio and Nolan, Gordon and Luck, the Four Perrets, Pearl Marguam, Estelle Winston, Eva Euker, Helen Marsden, Lucia Curbio, Alice Nolan, Lillie Raymond, Lillian Belmont, Frieda West, Cora Chapman, Minnie Stone, and Mamie Bellaire. Tour began Chicago, Ill., August 13.

NEW YORK STARS.—Gus Hill, proprietor; C. W. Williams, manager; James Fort, business manager; Harry Webb, advance agent; Charles Snow, treasurer; Ben Brown, stage manager; Tom Hyer, musical director; Joe Wenger, property man; Steve Brodie, Hilda Thomas, Frank Barry, Curtis and Gordon, Annie Hart, Bluff and Pearl, C. W. Williams, Oakley and Husted, Leslie and Curdy,

Joe Wenger, James Ford, Pearl Snow, Carrie Watson, and Tim McFadden. Tour began Bridgeport, Conn., September 4.

NATURE.—DeVerna and Cohen, proprietors; Frank G. Cotter, business manager; Edwin W. Hoff, Joseph Cawthorn, Lloyd Melville, Amelia Bingham, Elaine Gryce, Lillian Comyns, Helen Boris, Rosa Marston, Misses Alice Potter, E. Vincent A. May, B. Hannan, M. McGuire, M. Glover, A. Kewton, A. Gray, A. E. Cameron, Frederick Clifton, the Leonard Family, Nell Gray, H. Steinmann, A. H. Ransom, J. C. Cheviot, R. Rudolph, O. Sausse, H. Rowe, T. G. Goodwin, Marie Osborn, Annie Dagwell, Frank Melrose, F. Lynden, J. Witt, D. Moore, W. A. Lawrence, H. Verney, F. A. Smiley, W. Y. Gaffney, Misses J. Lavis, K. Miles, J. Howard, E. Hoffman, L. Jeffreys, F. Sherwood, K. Spero, A. Cameron, and B. Hardy. Tour began New York city, August 23.

PARIS GAIETY GIRLS CO. (Eastern).—Will and Ethel McRobbie, Alexia, Clark and Mack, Alta Alexia, Jack Oliver and Margaret Wood, Wesley Brothers, Eva Thatcher, Craig Trio, Connors and Edwards, Mayme De Garmo, Stella Hunting, Pearl Robbins, Katie Carpenter, Annie Stone, Alice Benham, Ida Allen, Margaret Firth, Annie Cooper, and Elsie Dunton.

PARIS GAIETY GIRLS CO. (Western).—London, Burt Hodgkins and Grace Leith, Connors and Dunn, Maud De Lora, Wesley Sisters, Will Holmes and Kitty Walden, Minnie De Lorme, Helen LeMar, Blanche Huntley, Ada Stanley, Clara Russell, Maud Hastings, Gertrude Blackmore, Maggie Buford, Clara Emmett, and Daisy Stanton.

PARIS GAIETY GIRLS CO. (Southern).—Coral and Rose, James W. Burton, O'Leary, Hall, and O'Leary, Parker and Moore, Joseph Fleming, the Finnigans, McAvoy and Weeks, Sisters Lassar and Franklin H. Henry, Mary Burton, Dora Denton, Sadie Martyn, Elsie Delmar, Lizzie Lewis, Lillian Gray, Ethel Stanley, Maud DeSoto, Martha Alcott, and Bessie Manning.

PROCTOR'S PLEASURE PARTY.—William Alexander, proprietor; F. L. Mahara, manager; Charles Murrell, business manager; Ed Bennett, advance agent; Matt Clark, treasurer; William B. Robinson, stage manager; Beatrice Clifford, musical director; Charles Ray, property man; Billy Robinson, Charles E. Torris, Pryse Mackaye, Phil Calvert, Alexander B. Butler, W. J. Schultz, Eugene Crouch, Anna Courtney, Lizzie Chester, Beatrice Clifford, Maud Dorothy, Della May Harrison, Verne Marie, and Kitty Ebert. Tour began Rock Island, Ill., August 2.

ROSE ENGLISH FOLLY CO.—Rice and Barton, proprietors; J. Herbert Mack, manager; Gus W. Hogan, advance agent; Carl F. Williams, musical director; Jacob Miller, property man; Henry Moss, electrician; Billy Dunst, W. B. Mitchell, Joe Palmer, Frank Mitchell, Cain and Mack, Hickey and Nelson, Blanche Newcomb, Willard and Browne, May Gebhardt, Grace Courtland, Geneva Smith, Josie Arnold, Ida Stoddart, May Palmer, Belle Darling, Madge Howard, Maud Foster, Mamie Whitney, and Vinnie Baldwin. Tour began Jersey City, N. J., August 28.

REEVES' BURLESQUE CO.—Frank E. Freeman, advance agent; Harry E. Homan, treasurer; Oscar Liebermann, musical director; John H. Stewart, electrician; George W. Powers, master of transportation; Perry and Burns, Lillian Perry, Thatcher and Milton, Wade Sisters, Gertrude Sommers, Graham Sisters, Florence Wragland, Harry Elvin, Violet Long, Florence Smith, Alice Cleveland, George Hamilton, Bella Ames, Lizzie Walker, Kittle Moran, and Annie Welch.

RICE AND BARTON'S GAIETY EXTRAVAGANZA CO.—Rice and Barton proprietors; G. W. Rice, manager; George L. Chennell, advance agent; Charles Barton, treasurer; Charles J. Newton, stage manager; F. W. Brunkhurst, musical director; Sam Small, property man; Carrie E. Bruner, costumer; Frankie Harries, Hattie Mills, Bill Sisters, Swan and Bamford, Miles and Raymond, Barton and Eckhoff, Ida Austin, Flossie Drew, May Clark, Idylla Vyner, Florence Coleman, Anne Gordon, Kittle Gebhardt, Charles J. Newton, Fred W. Brunkhurst, George L. Chennell, Edith May, and Rice and Barton. Tour began Fall River, Mass., August 28.

RUSH'S DON TON BURLESQUERS.—Ed F. Rush, proprietor; Charles E. Waldron, manager; Harry Leoni, advance agent; A. C. Lawrence, stage manager; Henry Newlander, musical director; James Mack, property man; J. M. McGrath, electrician; Pearl Stevens, Ruby Sushart, Josie Lawrence, Ethel Eagleton, Louise Kennedy, Legna Devere, Annie Peters, Blanche Fawcett, Clarence Hill, Isabel Demar, Anna Hill, Maud Steeden, Gertrude Sommers, Margaret Lewis, Lillian Holley, John Bryce, Joe Newton, A. C. Lawrence, James McGrath, Jim Mack, and Toby Tins. Tour began Philadelphia, Pa., August 2.

RENTZ-SANTLEY BURLESQUE CO.—Abe Leavitt, manager; Mr. Zilver, musical director; Joe J. Sullivan and Carrie Weber, the Bland Sisters, the Encstrom Sisters, Tyrene and Evaline, Harry Bowley and Violet Barney, Frank Hammond, Marion and Cary, Frances Nana, Lottie Elliot, May Holley, Nannie Webster and Fay Warren.

SCHILLER VAUDEVILLE CO.—Bert Marshall, manager; Leona, Billy Finnigan, Hening Trio, Edna Bassett Marshall, Alice Finnigan, Lillian Leona, and Ella D. Vivian.

TONY PASTOR'S CO.—Tony Pastor, proprietor; Harry S. Sanderson, manager; Charles F. Vansicklen, advance agent; William B. Henry, treasurer; Thomas Martin, stage manager; Harry Jacobson, musical director; Charles Ludwig, property man; Tony Pastor, Walter and Hutchinson, Rogers Brothers, Keough, Mack, Sullivan, and Randall, Ellmore Sisters, Perry Ryan, Tula Ryan, and Emma Wood, Maud Raymond, Edwin Latell, Barnes and Sison, the De Filippis, Albertas and Weston, George E. Austin, and Ed Edwards. Tour began Saratoga, August 16.

THE MERRY MONARCHS.—Harry Hill, manager; Frank Orsato, advance agent; Ernest, Barney and Russell, Pete LeMar, Williams, Elmer Adams, Emma Francis, the Dellogellis, Morrisey and Rich, Almon Zyrenyi, Dollie Cole, and Mlle. Ani. Tour begins New York city, September 2.

VANITY FAIR.—Gus Hill, proprietor; Fred J. Huber, manager; B. C. Egerton, business manager; Pete Carlin, advance agent; George Stair, treasurer; John Jess, stage manager; Walter F. Webb, musical director; Adolph Knoll, property man; Hanley and Jarvis, Rose Weston, Marie Weston, Mitchell and Jose, Mahr Sisters, Rita Durand, Shevett and Newell, Nellie Berwick, Lena LaCon, Bessie Stanton, Margie Tolson, Annie Newell, Kettie Barton, Sadie Raymond, Dan McFadden, Fred J. Huber, Adolph Knoll, H. C. Egerton, Walter F. Webb, Violet Husted, Laura Wyber, and La Belle Carmen. Tour began Kingston, N. Y., September 4.

WHITE CROOK BURLESQUERS.—Ed F. Rush, proprietor; Alex D. Gorman, manager; Charles Franklyn, advance agent; James Dixon, stage manager; Will H. Hickey, musical director; L. H. Weinrich, property man; Agnes B. Behler, Janet Woods, Dollie Mitchell, Laura Wylie, Lida Stone, Minnie Desmond, Sadie Harper, Sadie Larnet, Blanche Latell, Maggie Collins, Helen Marlett, Ed Dolan, James Dixon, M. Brannan, W. Williams,

and Albert Patterson. Tour began Philadelphia, Pa., August 9.

WHEELER AND DE LACE'S VAUDEVILLE CO.—Wheeler and De Lace, managers and proprietors; C. D. Henry, advance agent; W. J. Fisher, musical director; Mudge and Morton, Frank D. Comer, the Belmonts, Martine, Frank Carlton, and the Graham Sisters. Tour began, Plattsburg, N. Y., September 6.

ZITTELLA'S ENGLISH FROUQUES.—Mlle. Zittella, proprietor; Ridge Waller, manager; Arthur J. Gorman, advance agent; James Rice, musical director; Hayden Roseberry, property man; Zittella, Ed Morris, McCale and Daniels, Clarence Wilbur, Henrietta Wheeler, George Brennan, Tilzer and Sidney, James Waldron, the Carbons, Sisters Valmore, Teresa La Marr, Florence Forsythe, Marjorie Quinn, Edith Howard, Marie Ames, Edith Mai, Ivy Combs, Sidney Edna, Annie Waltman, Minnie Taylor, and Nicola Hinch. Tour began Washington, D. C., August 7.

## MINSTRELS.

AL G. FIELD'S MINSTRELS.—Al G. Field, manager; Dan Quinlan, assistant manager; Joe R. Rieder, treasurer; Walter Furish, press agent; James L. Wood, general agent; Charles M. Dravo, stage manager; Eddie Fox, musical director; Chester Sims, band master; George Cohen, electrician; Ellis Bertram, properties; Billy Van-Tomney, Donnelly, Doc Quigley, the Cornudas Troupe, the De Villiers, Ollie Young, Miller and Monola, Will Walling, Harry Sheldon, Eddie S. Clifford, R. V. Prowser, Paul Lalonde, Frank Todd, Harry Willton, Doc Lane, Comedy and Hyland, Hyde and Scanlon, C. A. Loedy, Claude Miller, O. Judd Monola, Babe Jones, Charles Cartmell, Lester Fairman, Willie Patton, C. M. Dravo, Eddie Fox, Chester Sims, William Althaus, Walter L. Whelan, Harry Moran, W. H. Freer, E. D. Cleveland, Milt Hall, W. Kinghorn, Joe E. Hatfield, Charley Minor, Jim Field, George Cohen, Johnny Baker.

DENTON'S ROYAL NIGHTINGALE MINSTRELS.—E. A. Denton, manager; Charles G. Seaman, business manager; A. D. Anderson, press agent; Clarence Powell, stage manager; Professor E. A. Wisdom, leader of orchestra; Thomas Jefferson, Lee Smith, Chester C. Larned, G. Demore, George R. Reed, Billy Jackson, P. O. Washington, Charles Walker, Ida Boyd, Florence Boyd, Dave Moore, W. H. Dangerfield, T. Spencer Finley, Henry Thomas, L. F. Wilson, S. E. Burton, Will Henson, Ella Mason, Lizzie Clay, H. L. Harris, Billy Parmer, Charles Seumann, F. M. Bonchard, F. J. Herman, John McKinsey, Crossland and Mute, Beecher and Ward, Smith and Stanley, and Adams Brothers. Tour began at Patchogue, L. I., August 18.

ED F. DAVIS' MINSTRELS.—Edward F. Davis, proprietor; DeForest Davis, manager; Joseph Lawrence, business manager; William Busby, advance agent; DeForest Davis, treasurer; George R. Wilson, stage manager; John Garrett, musical director; J. O. McNutt and George Hawkins, property men; Doc Sayles, Dan Palmer, John Garrett, J. O. McNutt, Otto Hurdle, Harry Mawingale, Fountain Wood, Harry West, Rufus Wilson, Fred Sautler, Billy Lewis, Rufus Flood, William Fletcher, Sunny Prince, Frank Hillson, George Hawkins, Richard Thomas, George R. Wilson, Master Armonde Wilson, Madame Ella, Carrie Turner, Helen Harris, Goldie Crosby, Grace Crosby, Bertha Crosby, Maggie Garrett, Myrtle Garrett, Helen McCall, Charles Cooper, George Gowers, Oscar Diamond, Roy Gage, Charles Feenewsey, and Texas Jack. Tour began Kalamazoo, Mich., August 29.

GEORGE'S OPERATIC MINSTRELS.—J. Edward George, proprietor; Thomas J. Culligan, business manager; Ben J. Culligan, advance agent; Charles F. Alexander, musical director; Al. F. Watta, Jack M. Oliver, Jack Herde, Pete Washington, Frank Cooper, Grant Stratter, Ben Benney, Jack Johnson, Joe Pleasant, Jim Morton, Tom Lewis, Fred Richardson, Pap West, Mose W. McQuitty, M. Carver Brothers, Lily Woods, Cecil Smith, Birdie Wilson, Irene Strauter, Mabel Herde, and P. R. Price. Tour began Waukegan, Ill., August 14.

HI HENRY'S MINSTRELS.—Hi Henry, John King, Tim McMahon, William Albion, James Morton, Harry Graul, Al. Bou Lier, Sam Dillon, Johnny Clark, O. W. Bayley, G. W. Reeves, James Carroll, J. A. Schleicher, Dan Allman, G. M. Decker, Harry Leighton, and Arthur Deming.

HALEY AND WHITNEY'S MINSTRELS.—Haley and Whitney, proprietors and managers; M. J. Healy, Jr., treasurer; Arthur Olive, press agent; J. George Hudgins, general agent; Larry McAvoy, stage manager; George C. Wilson, musical director; McAvoy and Weeks, Hennessey Brothers, Crawford and Newman, McIntyre and Gummhannon, Andrew, George W. Boring, Bob Price, Willie Nichols, De Forest West, Billy Loomis, Charles Blueton, Louis Walsh, and Tom Hinchey.

MAHARA'S COLORED MINSTRELS.—K. J. and Jack Mahara, proprietors; W. A. Mahara, manager; Frank Knoggt, business manager; Jack Mahara, advance agent; Fred Meyers, treasurer; George L. Moxley, stage manager; William A. Molone, musical director; Goff Kennedy, property man; Ollie Bowers, Charlie Coss, William Garland, Will Malone, Eli Rafield, W. G. Boettwer, Rubin Brown, Samuel Elliott, Clorin Scott, W. C. Handy, Hilliard Brewer, Pearl Brewer, Louis Wright, Bennie Covey, John Haywood, George Haywood, Rufus Haywood, C. T. Perkins, Joseph Hicks, Henry Perry, Harry J. Jones, C. W. Stripling, Dan Avery, Larry Band, Clyde Davis, Clifford Bell, Samuel Berlin, Marshall Pibus, Billy Young, Julius Glenn, Norris Smith, Joseph Binker, Oliver Peary, Clydes Nichols, Nathan Wilkins, Louis Hunda, P. J. Cooper, William Vann, Nathan Goldberg, D. C. Scott, Dan Williams, Harry Clifford, John Wright, George Reeves, Pearl Moffin, Thomas Williams, David Gaines, Charles Hunter, Mose Price, Edward Johnson, and Fred Dupey. Tour began Joliet, Ill., August 12.

RICHARDS, PRINGLE, RUSCO AND HOLLAND'S MINSTRELS.—W. A. Rusco, manager; J. J. Holland, advance agent; O. E. Richards, W. A. Rusco, J. J. Holland, L. E. Van Runk, Lou Luckner, George Beede, W. C. Liede, Billy Kersands, William Gause, Neil Moore, William Hay, Ollie Brown, McCarter Brothers, George Titcher, Dick Thomas, Hi Gilliam, Andy Williams, Charles Carrington, James White, John Howard, J. E. Green, Smith Brothers, William Dixon, Ed Anderson, J. E. Jackson, Bud Robinson, Patti Robinson, Henry Carter, Anthony Pate, Pete Woods, James S. Lucy, W. O. Tony, A. B. Stokes, Sam Burns, John Eason, Lorenzo Tio, George Rhoeor, Charles Barker, and B. S. Foster.

## MISCELLANEOUS.

BEASEY SISTERS' CONCERT CO.—William Gavin, manager; Jennie Beasey, Violeta Beasey, Butterfield House, and Mary Beasey.

HERMANN THE GREAT CO.—Edward Thurnbar, manager; Matt L. Berry, business manager; Russell Harrison, Scott, advance agent; A. R. Bernard, treasurer; Harry Hanley, stage manager; Mr. Kinsbergen, musical director; A. Clark, electrician; Adelaide Herrmann, Leon Herrmann, William

Robinson, Florine, Henry Darwin, Laura Cubitt, "Boonsky," and Mr. and Mrs. C. Catulle. Tour began Chicago, Ill., August 29.

THE LEES.—Lee and Adkin, proprietors; Thomas F. Adkin, manager; C. C. Bangs, business manager; F. R. Lehman, advance agent; Alberta Lee, treasurer; D. M. Ruse, stage manager; Charles Westover, musical director; John Wavatt, property man; S. A. Lee, M. L. Lee, Alberta Lee, F. R. Lehman, Sam Nash, Douglas Ruse, John Wavatt, Charles Westover, Vernon Adkin, and C. C. Bangs. Tour began Concord, N. H., August 29.

## THE ENGLISH ROSTER.

A List of Companies Touring Great Britain, Season 1897-'98.

A RUN OF LUCK.—Henry Dundas, proprietor and manager; Alfred Robertson, business manager; Henry Hockaday, advance agent; Frank Harrison, stage manager; E. Wilcox, property man; Charles Chousman, carpenter; Alfred Smith, assistant carpenter; Ella Bennett, Grace Lester, Ethel Kay, Marie Anderson, Nellie Dent, Fannie Johnstone, Vera Clara, Enid Russell, Lillian Kaye, Enid French, Norah French, Grace Hampton, Dulcie Brook, Vera Wentworth, Henry Renouf, Charles Doddsworth, Cecil Morton York, Frank Harrison, J. Malcolm Dunn, George F. Leicester, Adam Alexander, J. A. Cave, Albert Bruno, Edward Dutton, Arthur Claremont, C. Leoback, A. Cornell, Stanley Drowitt, J. B. Mayne, Lionel Glenister, J. Robinson, C. Ford, F. Hopkins, J. Ritchie, and Bob Smythe. Tour began London, July 12.

A DARK SECRET.—John Douglas, proprietor; George Mallett and Byron Douglas, managers; Byron Douglas, business manager; E. Keith, advance agent; George Mallett, stage manager; James Board, musical director; L. Redgrave, property man; George Mallett, Byron Douglas, H. M. Sinclair, Horton Vesper, Will Percy, Buckstone Clair, H. Leggett, Noel James, J. Dempsey, Henry Haines, Amy Steinberg, Stella Leigh, Mrs. Will Percy, Maud Evelyn, Kate Rose, and the Sisters Gayford. Tour began London, July 26.

A FAST LIFE.—Hubert O'Grady, proprietor; Marcus J. Hydes, manager; W. Morgan, advance agent; Marcus J. Hydes, treasurer; Tom Falconer, stage manager; W. Bensley, musical director; Kit Carson, property man; Hubert O'Grady, Marcus J. Hydes, Frank O'Grady, Tom Falconer, Arthur Gribben, Walter Firth, Wilson Brash, W. J. Archer, Charles Dunne, Kit Carson, Charles Helberg, Alfred Weeks, Tom Bensley, Robert Fitch, George Carrington, Arthur Blunt, James Moffat, Florence Parrell, Nellie Brash, Kathleen Dymart, and Ellen Beard. Tour began Rhyll, August 2.

AGAINST THE TIDE.—F. A. Seandmore, proprietor and manager; Albert Brasque, business manager; Harry Morgan, advance agent; Lionel Gillily, stage manager; H. Harris, property man; F. A. Seandmore, Leighton Leigh, Albert Brasque, Lionel Gillily, Frank Harding, W. T. Clifford, Harry White, Paul Barry, Frank Dix, J. W. Carlin, Wentworth Smith, C. V. Wright, Lizzie Watkins, Elsie Evelyn Hill, Florrie White, and Marion Armstrong. Tour began Southampton, August 2.

ALONE IN LONDON.—J. F. Elliott, proprietor; John Tully, manager; Lomen Meadows, stage manager; William Kewley, property man; Edith Blanche, Dorothy Tully, Ada Tilly, Maggie Cardiff, Nina Engel, Magill Martyn, C. W. Spencer, Lomen Meadows, Charles Grayson, Fred Wright, Aurid Fitzroy, Hugh Ramsey, and Fred Wilberforce. Tour began Halifax, August 2.

CHEER, BOYS, CHEER.—Henry Dundas, proprietor and manager; George H. Clapham, business manager; James R. La Fane, stage manager; Albert Edwards, advance agent; Henry Neville, Agnes Thomas, Ellen Munro, Lena Delphine, Kate Ritchie, Elly Malyon, E. Lawford, Charles Howitt, Charles Vane, Harry Richmond, Charles Danvers, C. Owen, David White, Edward Holmes, E. Bedford, Arthur Cornell, A. M. Serivington, A. Miller, J. Doreen, Ida Jones, F. Arcade, S. Keith, Fanny Pennington, C. D. Savory, C. Somerset, George Byron, Herbert King, Katherine King, S. Johnson, Addie Jones, De Granger, E. Sheppard, J. Reed, C. Bennett, A. Siverington, Henry Warner, and George Lord.

CRITERION COMEDY CO.—Emma Hutchison, proprietor; Percy Hutchison, manager; Sidney Stirling, business manager; J. G. Hutchison, treasurer; Sidney Stirling, stage manager; Emma Hutchison, Lillian N. Earle, Bessie Harrison, Ethel Devereux, Lillian Marrow, Katherine Vere, Horatio Saker, Frank Hill, Sidney Stirling, R. Ruddle Brown, Edward Swinton, and Mark Collins. Tour began Brighton, July 26.

CIRCUS GIRL (No. 1).—George Edwards, proprietor; Fred Crellin, manager; E. du Plat, advance agent; Edward Page, stage manager; Frank Lile, musical director; Millie Hyllom, Lydia Flopp, Alice Betelle, Kate Talby, Coralie Blythe, Horace Mills, Charles Stevens, George P. Huntly, H. M. Imano, Charles Stuart, and W. R. Shirley. Tour began Brighton, August 2.

CIRCUS GIRL (No. 2).—George Edwards, proprietor; Lifford Arthur, manager; John Smith, advance agent; Fred Epitax, stage manager; Jacques Greche, musical director; Grace Dudley, Irene Verona, Olive Marston, Grace Wixon, Florence Lauri, May Saqui, Tom Terries, Ed. Thorburn, A. O. Lennon, Charles Shialand, Claude Bantock, Stratton Mills, George Baston, and John Rowe. Tour began Yarmouth, August 16.

DERBY WINNER.—Henry Dundas, proprietor and manager; J. L. Barry, business manager; Maurice Dudley, stage manager; C. Fotheringham, property man; Arthur Harding, advance agent; Jennie Taylor, Italia Conti, E. Verne, Ellen Conventon, Margaret Ayrton, Jess Downyn, Ruby Desmond, Vernon Sandbury, Henry J. Barrett, Charles Garry, Horace Hunter, Arthur Bawter, C. Brooking, M. Dudley, R. S. Goshaw, Fred H. Graham, F. Wallace, C. Swithe, L. Ashmeade, E. Johnson, G. Williams, Daphn Roberts, F. Harrow, A. Lovelock, A. Towel, J. Hudson, and Ida Sharp. Tour began July 26.

FLYING FROM JESTICE.—Stanley Hope and Charles Courtney, proprietors; Charles Courtney, manager; E. Story Gofon, stage manager; E. Story Gofon, Henry Osman, Fred Morgan, Frank Vernon, E. Wesley Russell, Alfred Draper, Stephen Woodleigh, Phyllis Manners, Gertrude Price, and Emma Roberts. Tour began Wallase, August 2.

GENTLEMAN JOE (A).—Milton Bode, proprietor; Stanley Rogers, general manager; H. A. Dooler, business manager; W. Bowlench, advance agent; Arthur Walter, treasurer; Trueman. Tovey, stage manager; Frank Seddon, musical director; Edwin Brett, Roger Davies, Carew Elery, Richard Duncombe, Joe Dunby, Colin Mackay, Bertie Dunn, W. Rainford, Louis Kelleher, Josephine Findlay, Marion Ayring, Leah Laurie, Maud Stanley, Florence Melville, Norah Grantley, Sade Beaven, Clara Thackray, Doris Cammell, Louis Richards, Eva Dagmar, Lilly Reine, Alice Tremaine, Florence Hardy, Muriel Brendon, Lily Vernon, Marie Leon, and Stella Parry. Mrs. Rogers, Tillie Trio, Edward Rogers, A. Palmer, W. H. Houslow, Percy Lee and Tom Grove. Tour began Scarborough, August 2.



people. Miss Meek is now with Dunnell Girard. Thomas B. Keogh, a performer, and Clausman were also married here same date. Mary Hayne, of New York, and Adelaide Hay this city, were married 21. Both are professionalists.

The State Fair opens at Waverly 6-10.

Walter D. Greene, of this city, left here April 31 to join a stock co. in Chicago.

WALTER C. SWAN

**SAN FRANCISCO.**

It would seem that the policy of the Court Theatre is to remain unchanged this season, that such combinations as *The French Polynesian* and *Specialty co.* (August 30-4) are to be boards from week to week. With perhaps two exceptions the show is absolutely merit, and business is deservingly poor. Franklyn's costermonger turn is like an o desert.

**LOUISVILLE**

people. Miss Meek is now with Donnelly Girard. Thomas B. Keogh, a performer, and Clausman were also married here same date. Mary Hayne, of New York, and Adela Hayne, of this city, were married 31. Both are professors of the State Fair opens at Waverly 6-11. Walter D. Greene, of this city, left here 31 to join a stock co. in Chicago.

**NEW ORLEANS.**

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**BUFFALO.**

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**JERSEY CITY.**

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## BROOKLYN.

**SATURDAY, September 4.**  
For twelve weeks has this department of THE MIRROR been omitted, the writer having been represented in its columns since the issue of June 8. That the interim has been pleasantly spent by him is evidenced by this clipping from *The Inquirer and Mirror*, of Nantucket, to which place he journeyed after an agreeable stay in both Saratoga and the Catskill Mountains during the early part of the summer.

"No one of our regular Summer colony leaves here each year better pleased, with his sojourn at Nantucket, and more thoroughly in rapport with the varied charms of our island, than does Schenck Cooper, of New York, who departs for home August 31. Mr. Cooper is a lineal descendant of the great Keshiah Coffin and a member of our local Historical Society, and now, upon the conclusion of his tenth visit among us, may be safely classed, as to all intents, a Nantacketer."

During the past week all reference to the countless rumors that were given forth one day, to be denied the next, concerning the reported changes of direction and policy at several of the local houses, were intentionally omitted. The one which had the most probability—namely, the displacement of the Amphion as a first-class house and the transfer of its attractions to the Gayety, though one time positively decided upon and then abandoned, was the first-mentioned establishment passed under the control of Messrs. Hyde and Behman. These gentlemen, who now have the Park also in their possession, will, by October 1, be giving seventy-three performances each week under their own management in this section of Greater New York. Two audiences will assemble daily at their theatre on Adams Street, as well as at the Park, Star, and Empire. Tri-weekly matinees in the Gayety, combined with the usual Wednesday and Saturday afternoon representations at the Amphion and Grand Opera House, make up the gross figure mentioned, which, multiplied by the conservative amount of \$300 for the average receipts, show the handsome total of about \$22,000, that these shrewd and experienced managers may count upon during at least thirty weeks of the present theatrical year.

The Star, which was the last to ring down its curtain for the season of 1896-97, was again the first to begin that of 1897-98. It set the ball rolling on Monday, August 16, with Rose Sydell's London Belles. They made place the next week for Edwin F. Rush's Bon Ton But, as well as the Park, Star, and Empire. Jerome's Black Crook Extravaganza Troupe. Manager Bissell remains resident representative as of yore. May Howard and her co. are the next under-line.

The second place to fall in line was the Unique, on Grand Street, which, on Saturday, August 21, brought to view the French Folly Burlesques. Manager F. B. Carr has been liberal in the expenditure of money upon this place since its closing, and everything about it is spick and span. The Oriental Burlesques have put in time there the current week. George M. Hale, who last season presided over Mr. Carr's treasury at the Third Avenue, across the river, now dispenses the pasteboards at this place.

The reopening of the Gayety occurred Saturday, August 28. As Manager Bennett Wilson continues with his old corps of assistants, every patron is sure to meet with due courtesy and attention. The familiar spectacle, 1402, now under the management of P. J. Kennedy, has served to fill the house nightly. It is well presented, both in scenic form, cast, and specialties. The role of Isabella is now assumed by Stuart, who is known as The Male Patti. Under the Polar Star is an exhibit here next week.

The American Theatre was open on August 28, a single performance of The Cotton King being given, to put the play into proper shape for its engagement at the Bowdoin Square in Boston the current week. No announcements are made as to the immediate future of the American.

The Grand Opera House opened the last Monday in August with Under the Polar Star, which has a new scenic outfit with competent cast, and promises to give satisfaction on the popular price circuit. Manager Frank Kibholz has put in ten solid weeks of recreation at St. James, Long Island, and is looking in the best of form. He looks for a repetition of last year's large business. Northern Lights are to twinkle here for Labor Day week.

The Park Theatre has opened more than auspiciously under its new policy, inaugurated here by Hyde and Behman, of combined vaudeville and legitimate drama at prices not exceeding 50 cents. The opening bill on Monday, August 30, began with Allen and Delmain in a comedy sketch, Home, Sweet Home. A. L. Steele followed in double costuming. George Felix and John L. Cain, in the familiar turn of Watch the Board, never scored heavier or got more tumultuous recalls. Fannie Mora warbled three new songs of the day, after which Rosedale was seen at the hands of the newly organized stock co., which partakes of a decidedly local flavor, being recruited with William Barry, William Davidge and his wife, the erstwhile jolly Maggie Harrod; three long-time residents on this side of the river. Benjie Crossman is the leading woman, and the co. as a whole gives evidence of careful selection. The play was neatly mounted throughout, the two notable scenes of the Gypsy Dell and the Lancers' Ball, being given with a prodigality of outlay that is not often exceeded in a 50 house. The curtain has risen twice a day since Monday to solidly ticked seats. Nicky, a daughter of James Hyde, presides at the principal box-office. Miss Hyde, who, until the present, was a novice in this line of the business, is a bright, energetic little lady, and has already quite well mastered her complex duties. For the ensuing week The Ensign will be acted, preceded by the specialties of Stanley and Shannon, Emma Carson, and the Two Judges. The Empire, in "the burgh," started on August 30 with Edwin Rush's Bon Tonners, last week seen at the Star. Manager Barnes has renovated his pretty little house, and it presents a very neat appearance. The City Sports are scheduled here for September 6.

Bustle and the din of preparation have been the order of the week at the Bijou, where the spectacle of Simbad has been in daily rehearsal. The season of both this organization and Manager Harry C. Kennedy's popular establishment begins this Saturday night.

The Dean of the Guild, Colonel William E. Simm, has been back to town for some days. He has passed a quiet and restful summer at Belmar, N. J. The Montauk is so comparatively new and perfect in every particular that but little was to be done to make it faultless. Labor Day witnesses the opening of its third season and the twenty-third consecutive one of the esteemed Colonel's management in Brooklyn. The Mysterious Mr. Bugle from the Lyceum is the initial bill, to be followed on September 13 with Denman Thompson and The Old Home-stead.

The Bostonians introduce their latest success, The Seconded, for a local hearing at the Columbia during the coming week. The announcements concerning the place are modelled upon somewhat peculiar lines. Instead of enlarging upon the tunefulness of Victor Herbert's delightful music, the bright libretto of Harry B. Smith, and its very positive hit at the Knickerbocker last Spring, one would presume that the main reliance of a successful season here was based upon the fact of a new floor that has been laid recently in the entrance lobby. That is about the only item that seems to have been put forward for the consideration of the local scribes.

Hyde and Behman's home establishment on Adams Street begins its twenty-second season on Labor Day. The policy of last year will be adhered to—the offering of a choice selection of the best specialties, headed by some top-liner of exceptional strength. For the first week Edward Harrigan, as Sergeant Hickey, will fill that niche. He will later make place for Maurice Barrymore as A Man of the World.

The same stars and plays that are divided between the Montauk and Columbia will, for the most part, when seen in the Eastern District, be found upon the stage of the Amphion. The opening date of that house is not yet definitely fixed, and may possibly be deferred almost until the beginning of October.

Of the sixteen places of amusement located on this side of the Bridge, Labor Day week will find ten at least in full swing. SCHENCK COOPER.

## MINNEAPOLIS.

Metropolitan Opera House and Bijou both dark week of August 29.  
The Marie Bell Opera Co. closed its successful engagement at the Lake Harriet Pavilion with a sacred concert 29. This organization has made a

host of friends during its stay here, and a return engagement next season is highly probable.  
The sympathy of the many friends of Manager L. N. Scott, of the Metropolitan Opera House, is extended to him in the loss of his estimable wife. Many letters and telegrams of condolence have reached him from friends in the profession in all sections of the country. F. C. CAMPBELL.

## DETROIT.

There has been a vacancy in the comic opera field since Thomas Q. Seabrooke abandoned it a couple of years ago, which it was impossible to fill until he himself returned to his legitimate work. This pleasant event took place at the Detroit Opera House August 31, and a right hearty welcome back was given him. The occasion was a special one in another way also, as a new comic opera was introduced to the public. The title of it is Papa Gon Gon, and the book is a free adaptation of a French work called The Goose Girl. The book of the piece is by J. Cheever Goodwin, and the music by William Furst. The theatre was packed on the opening evening with a representative audience, and one of the boxes, all of which were filled, was occupied by Manager Whitney and the authors of the work, who were anxious to see the new opera was going to be accepted by the audience. It is usually the first act in anything new which is the most apt to drag in the first presentation, if any of it does, but in Papa Gon Gon the reverse was the case. In the first act everything worked like a charm, and everybody with vim, and the performance evoked from the audience numerous calls for encores, which were generously responded to. At the close of the finale of this act—which by the way is one of the most charming things in the piece, introducing as it does a bewitching waltz movement—the success of the piece as far as that audience went was assured. Repeated calls were made for Seabrooke, who finally appeared before the curtain, and in a few pleasant words expressed his thanks for the reception accorded the opera. The second act did not drag so smoothly, and the unfamiliar footing on which some of the members of the co. stood with their lines was painfully apparent many times. Seabrooke himself was the worst in this respect, and he had to fall back on his nimble wit to fill several cups which his memory of the authors' lines left blank. But all these things are but temporary drawbacks, which will of course disappear after a few performances of the piece. The opera is the thing, and the question is, will it stand or will it fall by the wayside. The dramatic critics have reviewed it extensively, and unanimously predict success for it. It certainly has many points to warrant such a conjecture. The music, though of a light order, is pleasing in its melodies, and a few decidedly catchy. The chorus is not large, but good. All of the costumes are pretty, and the stage settings could scarcely be improved upon. There is a good deal of dialogue in the piece, and it contains many bright lines, but the pruning knife could be used here to very good effect. In the first place, it is a little too long, and in the second place, it is always marred by the artificiality of a comic opera, which when resort is made to the slang phrases of the day or to local happenings to raise a laugh. There was too much of this done Tuesday evening, and it was entirely unnecessary, as the lines were bright and witty enough, and the whole thing would have been better without the "cheap" fun. The story that the opera tells of the separate strains into which the old cider maker, Papa Gon Gon (Seabrooke), finds himself ludicrously funny. He is always grasping after the millions which are always in sight but seemingly impossible to lay hands on. Papa Gon Gon is an unprincipled old fellow without a particle of truth, honor or integrity about him, but the Seabrooke genius makes the character an original creation, and we are guilty of laughing at him and with him every time he appears in sight. It would be impossible to give a fair criticism of the opera, seeing it as your correspondent did only on the opening evening. It dragged too much, many of the author's lines were omitted and too many invented to fill in to really tell how good a thing it may be when it gets in swing and all these faults are eliminated. That there are possibilities in it to no one would question. How great they may be the future alone will tell. If a good co. will make it a "go" it will be a success. It is unnecessary to say anything about Mr. Seabrooke further than that we believe comic opera is his true element, and we are glad to see him back in it. Ida Malle, who takes the part of Griolette, a goose girl, everybody knows and likes. Her work is splendid and proves that she is an excellent little comedienne. William Norris takes the part of Muscadell, in love with Griolette, and his comedy work is of a very high order. His make up, his lip, and his saying on all occasions "As the poet so beautifully expresses it," followed by a quaint line or two of original poetry, was altogether delicious. Mignon Curtis takes the part of Denise, Papa Gon Gon's daughter. She sings well, makes a pretty stage appearance, and there is a certain modest charm about her which is very winning. Leonard Walker is Farandol, Papa Gon Gon's seafaring nephew, in a most acceptable manner. One of the gems of the opera is the duet "Love Divine," which he sings in the third act with Mignon Curtis. Very good work is also done by Adella Barker. The other members of the co. are George Schaeffer, Ole Norman, Edna Thornton, Marion Harland, Anita Austin, Miri Ackman, Emma Janvier. Seabrooke and his co. will finish out the week 3-4.

A Paper City is running at Whitney's the first half of this week 3-1, and will be replaced on Thursday 2 by Tony Pastor.

At the Lyceum this week, 3-4, the veriscope is showing pictures of the Corbett-Fitzsimmons contest to rather slim audiences. Kelly and Mason's new play, Who Is Who, will be put on at the Lyceum next week. Shannon of the Sixth will go into rehearsal at this theatre Thursday 2, with Edward Weitzel acting as director.

The Ward and Vokes co., which has been in rehearsal for some time in Detroit, left on Tuesday 1 for Port Huron, where they will give the first public performance of The Governors. KIMBALL.

## DENVER.

Week beginning August 23, which will be the last of the season as far as close with the Labor Day performances, high-class vaudeville has been the attraction at Elitch's, and a clever company of specialty artists has been performing before large houses. The special feature of the week's bill has been the wonderful aerial act of Ouda. Other features of the bill have been Hall and Booth, Benja Willberta Lazerons, the Jarroffs, Arneson, Letitia Guy Crow, Stanley and Beck, and Ray Southard. The Broadway Theatre will open 29. Manager E. L. Griffen will arrive 2, accompanied by the new stock co., the personnel of which is as follows: Eugene Ormiston, Frazer Coulter, Charles Bowser, Charles Wynette, Benjamin Graham, William Evans, Cecil Magnus, Mable Eaton, Josephine Morse, Louise Mackintosh, Gracey Scott, Eugenia Hayden, and Walter Bellows, stage director.

The new Orpheum Theatre, Charles F. Reynolds, general manager, will open 18, and will be devoted to drama, burlesque, and vaudeville. Extensive improvements are now being made in the house, which is being newly decorated throughout and the stage is being equipped with an entirely new scenic vestiture from the brush of George W. Stock, Jr. A. H-wlette, formerly connected with the Howard Athenaeum, of Boston, will be the general theatrical director of the house, and the music will be furnished by Signor Cavello's excellent orchestra, which was at Elitch's Gardens this summer. Director Hewlette informs me that he has already arranged for sixteen weeks of bookings. The theatre will have its own stock co., which will give regular entertainments with specialties between the acts, and at intervals combinations will be played. The roster of the stock co., which opens at the house 18, is in the spectacular production Enchantment, is as follows: Rose Osborne, Josie Haines, Frances Skelly, Lolla Caldwell, Nettie Abbott, H. Perry Melton, Gustav Newville, R. E. Bell, Wallace Hopper, W. Carl Caldwell.

Jennie Kennark and Ernest Hastings, who remained for one week after the close of the regular stock season at Elitch's Gardens presenting the curtain raiser A Husband in Clover, very cleverly at the Gardens 22-23, left for the East 29. Jennie Kennark joins the Lyceum Theatre, while Ernest Hastings, while Mr. Hastings goes to his old home in Canada for a short time, and then to New York city.

The Corbett-Fitzsimmons pictures, now in their third week at the Lyceum, continue to draw business at the popular prices. The regular season will open 6 with John Drew, in Rosemary.

Lillian Pike will give a recital at Trinity M. E. Church 10, assisted by Geneva Waters, Ruth Warren, for Herman, Robert Carson, the Philomela Quartette, Florence Tausig, and Gertrude Stone. C. M. Arnold, last season manager of the Levine in The Rival Arts co., and Vincent Parke, last season manager of Fred Ward's lecture tour in California, have entered into a partnership, and will take out Arnold's Triple Alliance co., headed by the Pringles, and playing through Colorado and Texas. The co. is now rehearsing at the Orpheum here. F. E. CARSTAPFEN.

## MILWAUKEE.

The theatregoing public is looking forward with pleasure to the approaching Fall and Winter season, which doubtless will, as usual, be a prosperous one. Summer theatres have finally been abandoned, and diversion of this kind has been lacking for several weeks; but a glance down the list of entertainers promised for the future is very refreshing, and from present indications our playgoers are assured of a steady patronage.

A well-filled house greeted Harry Martell's South Before the War at the opening of the Bijou Theatre August 29, and in the evening the house was crowded. This is a realistic Southern production, full of mirth and music, depicting the life of our simple-hearted whistling folk in the days of slavery. The principal parts are taken by white people, and some of the interesting specialties of the entertainment are the cinematographic pictures of American and foreign scenes, and Ferry. The Human Frog, whose act is very like that of Juno Salmo. The performance was well received and will run this week. Digby Bell and Laura Joyce Bell in the comedy drama The Housier Doctor will be the attraction here next week.

The Academy of Music opened August 29 to good sized audiences with a burlesque, The Merry Widows. Some very pretty costumes were worn, and the Amazons were pleasing. Besides the burlesque there are several specialty numbers. Arnold and Gardner as The Broadway Swells cause a great deal of laughter, whose upper limbs are abnormally developed, performs some wonderful balancing feats which show the great strength in his arms. Mildred Harriman has a melodious voice and a pleasing manner, both of which are displayed to good advantage in popular songs. The closing piece called Prince Faithful.

Bobby Gaynor and Girard's Inter-Ocean Vaudeville Stars 5-11.

The Davidson Theatre will open 6 with Daniel Frohman's Lyceum Theatre Stock co., the repertoire for the week being The Prisoner of Zenda, The First Gentleman of Europe, The Mayflower, and The Late Mr. Castello. The alterations and improvements throughout the theatre are nearly completed.

A very large sale of tickets is reported for the opening of the Alhambra next Sunday. Among the attractions are Howe, Wall and Walter, Paulinetti and Pigno, Fordyce, W. H. Windom, and the Blackstone Quartette; the La Martine Brothers from Proctor's Twenty-third Street Theatre, New York.

The laughter of Zerkow, of the Palast Theatre will probably be announced next week.

Buffalo Bill's Wild West Show will be here on September 13; the Cold Spring Park Grounds have been secured for the performance.

GEORGE W. NELSON.

## PITTSBURG.

Had there been any lingering doubt in the mind of any one as to the bright outlook for the theatrical business in this city during the coming season, it would have been quickly dissipated by stepping in at any one of the performances of A Boy Wanted, which opened August 30 at the Bijou. The house was crowded all the week, and the fun was fast and furious. Mrs. W. B. McCullum was taken sick during the early part of the week, and her sister, Miss Gehrne, was obliged to go on alone. Nellie O'Neill made a hit in her specialties. Harry Clay Blaney left the co. 1, and his place was taken by Eddie J. Heron. Next week Odell Williams in The Alderman, with an extra matinee Labor Day.

At the Academy of Music the French Folly Burlesque co. opened 30 to a very large house. Next week Mino's City Club co.

Manager Adams of the East End Theatre, has given his house a thorough overhauling during the summer, and everything is in readiness for opening night 6, when Walter Whiteside will begin a week's engagement with The Man in Black. Hamlet, Richelieu, and The Merchant of Venice are underlined.

The annual exposition opened 1 and to an attendance of 5,000 the first evening. It will continue until October 10.

Gilmore and Leonard bring Hogan's Alley to the Bijou 13, to be followed 20 by Robert Mantell in repertorio.

It has been finally decided that W. W. Tillotson will manage the Hopkins Duquesne Theatre this season, and is expected here in a few days. The opening date has not yet been announced.

Ernie Haugan will be the press agent of Harry Davis' enterprises this season.

R. F. Hamilton is here in the interests of the Barman and Bailey Show, which comes 29.

From the look of the advance sale sheets, Primrose and West will play a banner week at the Alvin 6.

Manager Harry Davis is the business man in town preparing for his opening 13. E. J. DONNELLY.

## PORTLAND, ORE.

Marquam, Third Street, and Corday's were dark week ending August 29.

Assistant Manager George L. Baker, of the Marquam, who, accompanied by Mrs. Baker, made a six weeks' tour of the Eastern cities, recently returned here. Mr. Baker attended the annual session of the grand lodge of the Theatrical Mechanics' Association, at Baltimore, as a delegate from Oregon, and was elected Grand Vice-President of the T. M. A. for the ensuing year. This is an honor that reflects alike upon the electors and the electee.

The appointment of Colonel Robert W. Mitchell, Past Exalted Ruler of Portland Lodge of Elks, 142, as District Deputy Grand Exalted Ruler for the State of Oregon, has been officially announced here by Grand Exalted Ruler Dr. J. H. Hare, of North Yakima (Wash.) Lodge, has been appointed to the same position for Eastern Washington. These appointments are very satisfactory to the Elks. The Portland Lodge is especially honored this year. It is the third successive time the Grand District Deputy has been appointed from the membership of the Elks of the United States. In addition to this, D. Solis Cohen, of the local lodge, has a place on the Grand Lodge Committee to codify the laws of the order. The Elks of the Pacific Coast are in a flourishing condition at this time. With the reorganization of the San Francisco Elks, the order will be corded ahead in fine style.

Mrs. John F. Corday, wife of Manager Corday, who returned several weeks ago from San Francisco, seriously ill, is still confined to her room. During the late hot weather here she had a relapse, but with the present cooler weather the indications are she will be convalescent in a fortnight.

The week ending August 29 practically ends the season at Long Beach, and the week of the week will see Clatsop Beach deserted. This home coming of seafarers means a good opening for the theatres here the middle of September. O. J. MITCHELL.

## PROVIDENCE.

The Opera House threw open its doors August 30, the initial attraction being Black Patti's Troubadours. They gave a very good entertainment, which consisted of comic comedy, vaudeville, and opera. The performance opened with a musical burlesque called At Jolly "Con" Island, with Ernest Hogan, Billy McClain, Irving and Sadie Jones, and Madame C. Cordella as the principals. The olio included Hillman and Perrin, Billy McClain, and Madame Cordella, Pearl Woods, Irving and Sadie Jones, and Ernest Hogan. The operatic kaleidoscope concluded the entertainment, during which Madame Jones appeared in several songs. Business was fair throughout the week. The house has been brightened up during the summer, and everything looked clean and nice. Director Felix Wendelschaefer has the orchestra again, and rendered a fine programme. The regular patrons of the house missed one face, that which belongs to Charles C. Collin, who has been in the box-office for several years. He has severed his connection with the house and expects to go on the road shortly. William F.

Doolen has the stage as before, John Rankine is on the door, and Henry Collin, the old-time head usher, last commenced another season. He has been at the house ever since it was opened in December, 1892. Harkins and Barbour's U. T. C. 4-11.

Following the big vaudeville bill which opens the season at Keith's 6 comes Thomas E. Shea in The Man-o'-Warsman.

The Kneisel Quartet, of Boston, will give three concerts at Steinert Hall during the winter.

The Theodore Thomas Orchestra will give a concert at Infantry Hall the coming season.

This is practically the last week of the season at the shore resorts, and with next week all our theatres will be open. HOWARD C. RIDLEY.

## CLEVELAND.

If the openings at the theatres August 30 are any indication of what the coming season will be, then it is very encouraging, as all of them had the largest initial audiences seen for the past four years.

At the Euclid Avenue Opera House, Primrose and West's Minstrels opened to the capacity of the house. The first part is a fine up to date minstrel performance, and the second part is made up of extra fine specialties furnished by Trovolo and his walking automata, Falke and Semon, George W. Lewis, the Schrodde Brothers, and Ezra Kendall. The latter kept the audience in an uproar of laughter his original and imitative minstrel entertainers good all the week. Hoyt's A Stranger in New York 6-11.

Tony Pastor and his co. of vaudeville artists opened the Lyceum Theatre 3-1, playing to large audiences and giving good satisfaction. Brady's Lyceum Stock co. 6-18.

Two crowded houses welcomed that old favorite, Uncle Tom's Cabin, at the Cleveland Theatre 20, and it continued to draw well during the week. Always on Time 6-11.

The Star Theatre had the largest opening audience in its history at the matinee 20, and has been well favored all the week. Mozart and Roscoe's Merry Widows, a good co., furnish a performance of considerable merit and interest, well suited to the part. Agnes Maynard as Mrs. Salmon evidenced a good conception of the part, and played it in a commendable manner. Annie Blanche is delightfully charming in her work in the role of Rosa and her love scenes with Herbert Grayling (Mr. Neill) evoked rounds of applause. Kate Blanche is a versatile and reliable actress; her impersonation of the servant girl, Minna, was a very creditable piece of character work. Lila Howell was pleasing as Maud. The play took well and drew a very large attendance at each performance.

The Metropolitan Opera House was dark August 29 in consideration of the death of Mrs. L. N. Scott.

The Giffen-Neill co. presented a new production, opening to a well filled house. The play was well cast and a creditable performance was given. The entire co. made the most of their roles and the audience enjoyed the performance. Leon Bloomquest contributed a graceful Spanish dance in costume between first and second acts.

Seligson's Night Out will be the bill 24.

My Friend from India will open the regular season at the Metropolitan 5-11.

Chimmie Fadden was produced by a very clever co. under the direction of Jacob Litt, as the opening attraction of the regular season at Litt's Grand Opera House 24. This being its first presentation in this city, a full house and S. R. O. gave the players a warm greeting. The Grand in its new dress presents a handsome and attractive appearance. A beautiful new drop curtain painted by John Young, of New York, gives a picturesque view of Harper's Ferry, and is a pleasing feature. Dan Collyer in the title role is the center of attraction and the life of the play. Mr. Collyer is bright and active in his work, and plays the part to perfection both in language and action, and sings and dances well. May Donohue's Mrs. Murphy was a very clever and amusing characterization that caught the house.

Florence Stover's impersonation of Mrs. Fadden was highly commendable. Frances Brooke was decidedly clever as de Duchesse. Maud Allen well sustained the role of Fanny Van Courtland. Carrie Collyer was praiseworthy in the role of Maggie. R. F. Noye does good work as Perkins. Harry Rich as Mr. Van Courtland, Frank Finch Smith as Paul, John R. Farling as Moxie, George Wright as Larry, and Edward Mackay as Burton do good work in their roles and well deserve favorable mention.

The play was finely staged and the performance took well with the patrons.

Will J. Dean, formerly with the Shore Acres co., will join the Giffen-Neill co. 2.

W. M. Gray, representing My Friend from India, was in the city August 30 hustling for his attraction. Mr. Gray will return to New York within a few days to join The Sporting Duchess co. as acting manager, resuming his former duties.

Le Grand White will represent My Friend from India after 10.

Mrs. L. N. Scott, wife of the manager of the Metropolitan Opera House, died August 28 at the Hotel Ryan. Mrs. Scott had been afflicted with Bright's disease for some years. She possessed strong indomitable will power that enabled her to keep up and ever meet her friends with a kind and welcome smile. For some days she had been slowly sinking, and the self-sacrificing spirit of a lifetime yielded with gentle resignation to the Master's call.

The many intimate friends and the employees of the Metropolitan Opera House realized that they had lost by the death of Mrs. Scott a kind and generous friend. Until recently, she had rendered almost constant and valuable assistance to her husband, often filling his place for days during his absence on business in the East.

The funeral services were conducted by Dr. Samuel G. Smith, pastor of the People's Church, in the parlors of the Hotel Ryan, on Monday afternoon at 2 o'clock. There was a large gathering of friends, including many prominent citizens and all of the Giffen-Neill Theatrical co. The abundant and beautiful floral offerings were fitting tributes of sympathizing friends, the employees of the Metropolitan, the St. Paul Lodge of Elks, and Siebert's Orchestra and Band. The procession of carriages to Oakland Cemetery was of unusual length. The honorary pallbearers were A. B. Plough, George Thompson, A. J. Foster, Russell Manger, George H. Colgrave, Dr. A. J. Stone, C. J. Menden, C. H. V. Smith, F. I. Whitney, and Edward Whitaker. The active pallbearers, chosen from the departments

**Maud Harrison**  
**DISENGAGED.**  
Address Mirror.



10



**BATH.**—COLUMBIA THEATRE (E. D. Jameson, manager): Season opened August 26 with the Sunshine of Paradise Alley to S. R. O. Co. one of the best ever seen here. Fitz and Webster 8.

**DELFEST.**—OPERA HOUSE (P. E. Cottrell, manager): John L. Sullivan to fair business. 1. Gordon's Minstrels 8. A Breezy Time 9, 10.

**BANGOR.**—OPERA HOUSE (F. A. Owen, manager): Mors-Williams co. August 25-26 pleased good audiences with The Pilot's Daughter. Once Upon a Time, The Fire Fly, and That Girl Jennie; specialties good. The Romance of Conon Hollow 30-1 to fair business; co. gave a good rendition of the play. Nellie McHenry 16. James O'Neill 17, 18. THE NOBLESSE (H. C. Bean, manager): Gerrity Metropolitan Comedy and Vanderville co. 30-4 to fair business.

**BIDDEFORD.**—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): Season opened August 27 with The Sunshine of Paradise Alley to a large and highly pleased audience. John L. Sullivan 7. Primrose and West 8. Nellie McHenry 11. Irene Warren Conlan will open his season here 30.

#### MASSACHUSETTS.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Hordford managers): Season will open 6 with Richards and Canfield in My Boys. Brothers Byrne 7, 8. Grismer and Davies in Way Down East 4. John L. Sullivan 10. Primrose and West 11. Music Hall (W. B. Boddy, manager): Edwin Gordon Lawrence in For Her Sake August 25-26 and matinee to light houses; evidently Mr. Lawrence is taking his dramatic school for an airing. Dark 30-4. Peck's Bad Boy 6-8. May Smith Robbins in Little Trilixie 9-11. Items: The local friends of Daniel Mack are interested to hear of his engagement with Under the Red Robe. There is a local story that John B. Swift, of this city, is about to build a theatre in Brockton. Petching Brothers Novelty co. is the entertainment at Lakeview Park 30-4. The Reed Birds are at Glen Forest 2-4. Fay Brothers and Hordford have just completed a wagon to use in connection with their Portland bill posting business. It is a fine example of the carriage makers' skill.

OLNEY A. COYNE.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Primrose and West's Minstrels August 26 had a large house and gave a good, clean performance. Blind Tom, the pianist, was the attraction 27, 28 and interested small audiences; he had not appeared here in thirty years. The Widow Jones 9. Shore Acres 11. Walter's Opera co. 13-18. RICH'S THEATRE (Jack Beck, manager): Rice and Barton's Comedians opened season 26 with a three-night engagement and pleased good audiences. Edwin Gordon Lawrence in For Her Sake 30-1 had small houses. London Gaiety Girls 4-8. The Private Secretary 9-11. Rose Hill English Folly co. 13-15.

**NEW BEDFORD.**—THEATRE (William B. Cross, manager): Henshaw and Ten Brock in Dodge's Trip to New York August 27; small audience; co. fair. Joseph Greene 30-4; good sized audience; co. good. Items: C. L. Heath, late of the Grand Opera House, Boston, joined Joseph Greene's co. 31 as Treasurer.

**WESTFIELD.**—OPERA HOUSE (Clarence Van Dusen, manager): Richards and Canfield in My Boys opened the house for the season 1 to fair business; co. good; entertainment very pleasing; the new orchestra gave excellent satisfaction. GEM OPERA HOUSE (A. H. Furrows, manager): This house is to be reopened for the season under the management of Mr. Furrows, who for the past twelve years has been connected with the Opera House. It is proposed to make it a popular price vaudeville house.

**FITCHBURG.**—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Season was successfully opened August 30 when a large audience greeted Henshaw and Ten Brock in Dodge's Trip to New York; during the performance Taylor Williams rendered "A Temperance Pledge From Mother," a song written by C. J. Quinn, of this city; this song will probably meet with some success, as it is decidedly meritorious. Pudd'nhead Wilson 9.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): 8 Bells 4-6. Andrew Mack in An Irish Gentleman 7. Joseph Grismer and Phoebe Davies in Way Down East 10, 11. Francis Wilson 13. NEW LAWRENCE THEATRE (Charles J. Gorman, manager): Black Patti's Troubadours gave pleasing performances to good business August 25-26. The engagement of the Little Cogswell co. for week of August 30 was canceled. Margaret May in A Divorce Case 6-8. Dan Sully's Gaiety Groceries 9-11. GLEN FOREST: Gorman's Ideal Minstrels drew well 26-28. The Reed Birds Sept. 2-4.

**PLYMOUTH.**—DAVIS OPERA HOUSE (Perry and Coverly, managers): Henshaw and Ten Brock in Dodge's Trip to New York August 26 to S. R. O.; they met with an enthusiastic reception, and their play deserved all the praise that it received. Conon Hollow 7.

**LYNN.**—THEATRE (Dodge and Harrison, managers): Primrose and West's Minstrels August 27 to good houses. The Sunshine of Paradise Alley 28 gave a good performance to good house. Straight from the Heart 1, 2 to topheavy houses. A Boy Wanted 4. Way Down East 6.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (W. P. Meade, manager): The Father Mathew Society held a very successful fair week ending 4 at this house. San Francisco Minstrels 4. Lillian Lewis in For Liberty and Love 7. Watson Opera House (Stanley and Pugh, managers): Season opened with Williams Comedians 6 with prospect of good business for the week. The house will play specialty and burlesque co. Considerable has been done in the way of improvement. BLISS THEATRE (J. Buckley, manager): The International Comiques opened this place of amusement 4.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager): Henshaw and Ten Brock opened their season here in Dodge's Trip to New York to fair houses. August 28; some favor is a reconstructed version of their old play The Nabobs; performance very good. Primrose and West's Minstrels gave a very satisfactory entertainment to small house 28. Thomas E. Shen in The Man-o-Warman opened his season to a large and well pleased audience 30; he is supported by a good co. and his plays are well staged and costumed. Sawney 29-30. Items: The Park Theatre, which has been closed two seasons, will open under the management of John B. Swift as a continuous vaudeville house about the first of October.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): Phoebe Davies and Joseph R. Grismer in Way Down East will open season 4. Brady's veriscope of the Corbett-Fitzsimmons fight 11 (date changed from 6). Items: The Albion Quartette and Germania Orchestra will assist in the centennial exercises of Montgomery Lodge of Masons at Music Hall 16.

**WALTHAM.**—PARK THEATRE (E. D. Davenport, manager): Carnival of Madrid (local) to fair business. Joseph Greene and Edward Rose co. in repertoire 6-11. Shore Acres 16. New Eight Bells 20. Heartstone 23.

**WESTFIELD.**—OPERA HOUSE (Clarence Van Dusen, manager): Richards and Canfield 1. A Boy Wanted 7. Dan Sully 16. The Heartstone 21. Rhea 27.

**WORCESTER.**—THEATRE (James F. Rock, manager): The veriscope of the Corbett-Fitzsimmons fight to delighted and good sized audience August 26-4. Alma Chester 6-11. LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Daniel Sully in The Corner Grocery had good houses August 30-4. Black Patti's Troubadours 6-11. BLISS THEATRE (Julius E. Offner, manager): This cozy little house is giving continuous performances with special reference to the patronage of ladies and children; business is satisfactory. Georgey Thatcher and Ed Marple head the bill August 30-4.

**HOLYOKE.**—OPERA HOUSE (W. E. Kendall, manager): Alma Chester August 30-31 in repertoire; co. competent and plays well staged; business good. Never Again 6. A Boy Wanted 8. Lillian Lewis 9. EMPIRE THEATRE (T. F. Murray, manager): Season will open with Dan Sully in The Corner Grocery 6-8. Items: The management intend to book only standard attractions this season. The house has been put in first-class shape.

**PITTSFIELD.**—ACADEMY OF MUSIC (Maurice Callahan, manager): The Captain of the Natchez gave a good performance August 26 to small audience. The Prodigal Father 2. Sowing the Wind 4.

#### MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): Thomas W. Keene

in Louis XI. delighted a very large and enthusiastic audience August 30. The Gormans in Mr. Beane from Boston 2. Conter's Ninth Regiment Band 4.

**ANNAPOLIS.**—OPERA HOUSE (William Sims, manager): Season will open 15 with E. E. Graham in Who's Your Friend, followed by Side Tracked 21. Items: A number of the best attractions are booked for September and October. CASINO THEATRE: A Dashing Widow and Struck Gas will be presented by the Casino co. August 30-4. Items: Wright Huntington has retired from the stock co. and will for a few months be a citizen of Butte. His wife joined him from Denver August 27.

**FREDERICK.**—CITY OPERA HOUSE (P. E. Long, manager): Regular season opened August 30 with Frank B. Rhodes' Merry-makers for a week. Monday and Tuesday 8. R. O.; splendid co.; special scenery. A Breezy Time 7.

**HAVRE DE GRACE.**—CITY OPERA HOUSE (J. H. Owens, manager): House opened with A Breezy Time to splendid business; disappointed audience. A. Q. Seamon's Side Tracked 20. Items: The absence of Fitz and Webster from A Breezy Time detracts very much from the play this season.

#### MICHIGAN.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager): A Trip to Chinatown August 27; excellent co. and large audience. A Turkish Bath 6. Items: Manager Bush has made a number of improvements in his new playhouse this Summer, the greatest one being the change from gas to electric lighting. GRAND OPERA HOUSE (F. H. Chase, proprietor): Ed F. Davis' U. T. C. August 23-27; business fair and performance well received. August 28 Ed F. Davis' new minstrel aggregation gave their initial performance before a large and well pleased audience.

**GRAND RAPIDS.**—GRAND (O. Stair, manager): Cummings Stock co. opened a four weeks' engagement August 30 auspiciously. The first half of the week Arabian Nights was produced, followed by the Pink Dominoes for three nights; the co. includes some clever people, chief among whom are Ralph Cummings and Estelle Dale; the theatre is packed nightly. POWERS (O. Stair, manager): Ward and Vokes 6-11. Items: The State Fair will be held here week 6-11. Louis Delamarter, the most popular treasurer the Grand ever had, will act in that capacity at Powers' this season. Louis is now married and his smile is, if possible, more expensive than ever.

**GRAND HAVEN.**—OPERA HOUSE (A. E. Andrews, manager): A Turkish Bath to fair house August 28. A Bunch of Keys 11.

**CHARLOTTE.**—THOMAS OPERA HOUSE (Baughman and Shatter, managers): Season will open 3 with A Turkish Bath. Items: House has been thoroughly overhauled and improved.

**ST. JOSEPH.**—MARTIN'S ACADEMY OF MUSIC (J. A. Simons, manager): A Turkish Bath opened its season August 30 to a full house; performance good.

**RUSKEGON.**—OPERA HOUSE (F. L. Reynolds, manager): A Turkish Bath August 30 to good business, and made a hit. A Bunch of Keys 10. Who Is Who 15.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Season will open 2 with Ward and Vokes in The Governors. A Turkish Bath 9. Willbur Opera co. 13-18.

**LUDINGTON.**—OPERA HOUSE (U. S. Grant, manager): The French Spy (local) August 27 to small house; fair performance. A Turkish Bath 31.

**ADRIAN.**—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): Season opened 31 with A Bunch of Keys to very good business; performance satisfactory.

**YPSILANTI.**—GRAND OPERA HOUSE (A. G. Byers, manager): Season opened August 30 with Hoyt's A Bunch of Keys to fair house. A fine list of attractions has been booked for the season.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): Columbia Comedy co. closed a poor week's business August 28; it is an excellent co. and deserved better patronage. Items: Walter H. Edwards and family spent 30, 31 among his many friends here. Mr. Edwards has just closed a two seasons' engagement at Salt Lake City and left here for Pittsburgh, Pa., where he intends to locate.

**OWASSO.**—SALISBURY OPERA HOUSE (Salisbury and Brewer, managers): Dark. W. H. Hartigan, the author-actor, in Dr. Jekyll and Mr. Hyde 4.

#### MINNESOTA.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): Dan A. Stuart's veriscope of Corbett-Fitzsimmons fight August 23, 24 to fair business. Season will open 17 with Charles A. Gardner in Carl the Fiddler. Items: During the Summer Manager Durant has been to considerable expense in refitting the Opera House. There are new drops and set pieces, and all the old scenery has been repainted; the dressing rooms have been renovated, and everything is in good shape.

**FAIRBULT.**—OPERA HOUSE (Jack Hoefler, manager): Professor Fontana August 25-29; co. gave great satisfaction. Francis Jones in Old Madrid 7. Clay Clement 13. A Night at the Circus 15. Side Tracked 23.

**ST. PETER.**—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Dark. Boston Comedy co. August 30-4.

**DULUTH.**—THE LYCEUM (L. N. Scott, manager): A. G. Field's Colored Minstrels August 28 to good business and well pleased audiences; James Crosby, Harry Fiddler, and Marsh Craig deserve special mention; the singing was poor. A Trip to Chinatown 3, 4 and matinee.

**WINONA.**—OPERA HOUSE (J. Stradilipka, manager): Santanelli to fair business August 26-28. A Trip to Chinatown 31. Louis James 2.

**ALBERT LEA.**—OPERA HOUSE (J. A. Fuller, manager): Francis Jones in Old Madrid to good house August 30. A Night at the Circus 7.

**CROOKSTON.**—GRAND OPERA HOUSE (T. H. Bjoim, manager): Heart of Chicago August 24 to large and appreciative audience. Louis James 4. A. G. Field's Colored Minstrels 7.

**HANKATO.**—THEATRE (Jack Hoefler, manager): Tremaine's Illustrated Lecture August 25-26 to very good business. Francis Jones in Old Madrid 9. Clay Clement 11. A Night at the Circus 13. Side Tracked 18. Items: Clay Clement will open the regular season over the Hoefler circuit instead of Karl Gardner as previously announced.

**WINONA.**—OPERA HOUSE (J. Stradilipka, manager): A Trip to Chinatown to good business August 31. Frank Lane and James E. McDuff made hits. Louis James 2. Clay Clement 7.

#### MISSOURI.

**CARTHAGE.**—GRAND OPERA HOUSE (J. C. Logan, manager): Metropolitan Comic Opera co. in The Black Hussar 2.

**HANNIBAL.**—PARK THEATRE (J. B. Price, manager): Mahara's Colored Minstrels August 25, 26 to good business. Clifford's His French Doll billed for 28 failed to put in an appearance. Corinne in An American Beauty 4.

**NEIXCO.**—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Arnes Carleton-Phillips co. in repertoire August 30-4 to good houses. Items: Steel and Cooper's Minstrels of this city, are rehearsing here.

**JOPLIN.**—CITY THEATRE (George B. Nichols, manager): Local talent directed by W. B. Booth, 25 for the benefit of the Union of Commercial Travelers, to good business. Bertha McAntire, Edna Filmore, and Mrs. Florence Bates made decided hits. Items: The Club has been thoroughly renovated, and new scenery and drop curtains added, and seating capacity enlarged. Under the new management we look for a prosperous season. Opening will occur 12 with The Heart of Chicago.

**CLINTON.**—OPERA HOUSE (Salmon and Austin, managers): House has been repaired and put in good shape by the new managers, and Stewart's Comedians will open season 6-11.

#### MONTANA.

**BUTTE.**—MURRAY'S THEATRE: Dark. PAVILION THEATRE (Dick P. Sutton, manager): The Orpheon Stars gave satisfactory performances to splendid business August 22-28, closing the Pavilion season. SUTTON'S NEW FAMILY THEATRE (Dick P. Sutton, manager): Will reopen 6 with the Galley Slave by the new stock co. Frank Linden remains as leading man and stage manager. The new mem-

bers of the co. are May Nannery, late of Moscow's, San Francisco; C. Lincoln Chalmers, Mr. and Mrs. Henderson, at present with the Huntington Stock co., and Charles Edson. Emma Whitney and Lulu Sutton, of the old co., are retained. The Dazzler is booked for 27. The South Before the War, The White Slave, and other traveling combinations are also booked for September and October. CASINO THEATRE: A Dashing Widow and Struck Gas will be presented by the Casino co. August 30-4. Items: Wright Huntington has retired from the stock co. and will for a few months be a citizen of Butte. His wife joined him from Denver August 27.

**BILLINGS.**—OPERA HOUSE (A. L. Babcock, manager): Veriscope of Corbett-Fitzsimmons fight August 25, 26; poor performance; small houses. The Heart of Chicago 2.

**LIVINGSTON.**—HEFFERLEIN OPERA HOUSE (C. S. Hefferlein, manager): Season opened August 19-21 with the Huntington Broadway co. presenting to full houses Young Mrs. Winthrop, Moths, and Our Regiment. Heart of Chicago 3. M. B. Curtis 18. The Dazzler 26.

#### NEBRASKA.

**GRAND ISLAND.**—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): A. G. Field's Colored Minstrels will open the season here 22.

**KEARNEY.**—OPERA HOUSE (R. L. Napper, manager): Della Pringle 13-18. A. G. Field's Darkest America 23.

#### NEW HAMPSHIRE.

**DOVER.**—CITY OPERA HOUSE (George H. Demeritt, manager): Manager Demeritt expects that business this season will be the largest since the house has been opened, and has booked more companies than usual. Items: A. R. Stover, who has been stopping here the past Summer, expects to put his W. T. C. on the road about the middle of September. Professor Morris' trained ponies are giving exhibitions at Granite State Park during the races. Harry M. Allee, of the Alabama co., is in town this week.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, manager): The Lees, hypnotists, August 30; good attendance; general satisfaction. Nellie McHenry 7. Richards and Canfield 10. Primrose and West 13. Conon Hollow 17. Shore Acres 27.

**PORTSMOUTH.**—MUSIC HALL (J. O. Ayers, manager): The Brothers Byrne in Eight Bells opened August 30, giving a satisfactory entertainment to a well filled house. A Boy Wanted drew fairly well, but failed to please 30. A Breezy Time 7.

#### NEW JERSEY.

**NEWARK.**—THEATRE (J. Bard Worrell, manager): The Gleezer 6-11. A Contented Woman 13-18. May Irwin 20-25. JACOBS' THEATRE (W. J. Jacobs, manager): Courted Into Court, with Marie Dressler in the leading role, opened its season and that of the house August 30 before a large and delighted audience; the performance was excellent and Miss Dressler made a great hit; the co. is a strong one, and includes John C. Rice, Clifford and Hath, and Sally Cohen, who were most successful in their roles; business good balance of week. At Piney Ridge 6-11. Andrew Mack 13-18. Items: The best contradiction of the story that Jacobs' Theatre was unsafe is the fact that the house was opened August 26 as originally intended. The foundation of the story was that the Superintendent of Buildings suggested some alterations, which Manager Jacobs made immediately. In June, 1896, the theatre was altered in accordance with the orders of the Fire Commissioners. The Newark Theatre has been redecorated and the lighting facilities improved during the Summer. The bookings are first-class, and the executive staff will be kept the same as last season. Manager Jacobs has the best line of attractions ever presented at his house. John J. McNally, author of Courted Into Court, was here August 30.

**TRENTON.**—TAYLOR OPERA HOUSE (O. H. Butler, manager): O'Hoodigan's Wedding was given August 27 to light business, which was better than the co. deserved. Charles Yale's Devil's Auction 28 was well patronized; the performance was bright and very pleasing. World, Keller and Mack's new Town Topics was the attraction 31; performance was very good and deserved a much better audience than was present. William Bonelli and Rose Stahl appeared in The Captain of the Nonsuch; performance very well received by a large audience. James R. Waite's Eastern co. 6-11. Under the Polar Star 13. McFall's Row of Flats 16. May Irwin 17. Stow's U. T. C. 18.

**DOVER.**—BAKER OPERA HOUSE (William H. Baker, manager): Oppenheimer's Comedians in repertoire August 25-26 to well pleased houses. Agnes Wallace Villa in The World Against Her 4.

**RED BANK.**—OPERA HOUSE (C. E. Nicman, manager): Kennedy Players opened a week's engagement August 30 presenting The Two Orphans to a good house. The Boy from Boston to a full house 31; play and co. superior to last season. Oliver Byron 7.

**BOONTON.**—HARRIS LYCEUM (Harris Brothers, managers): Robert B. Mantell in A Secret War 10.

**PATERSON.**—OPERA HOUSE (John J. Goetichins, manager): Season opened with Willie Collier and co. in The Man from Mexico August 27, 28; co. fine and pleased good audiences. Owen Ferree's Stock co. headed by George W. Larsen in repertoire 30-4 to large and pleased audiences. William Jerome's Comedians in A Jay in New York 6-11. EDEN THEATRE (H. E. Toovey, manager): Side Tracked 30, 4 pleased good audiences; E. H. O'Connor as the tramp was good in the leading role, and Billy Powers introduced a clever specialty. Veriscope of Corbett-Fitzsimmons contest 6-11.

**ELIZABETH.**—LYCEUM THEATRE (A. H. Simonds, manager): The Elroy Stock co. closed a week's engagement August 28; performances gave perfect satisfaction. Keller 8. Patent Applied For 9. Under the Polar Star 14. STAR THEATRE (Colonel W. M. Morton, manager): Season opened August 26 with William Bonelli and Rose Stahl in The Captain of the Nonsuch, who gave a pleasing performance to a good sized house; the entire co. act with spirit and well deserved the applause which they received; the comedy is a merry one, and the dialogue bright. The Widow Goldstein played to a fair sized house 1 and gave good satisfaction. Items: On account of the widespread success of the concerts given by Drake's Military Band at the Lyceum, it has been decided to continue them through September. Manager Simonds, of the Lyceum, spent August 29 at Harrisburg, Pa., as the guest of Edwin Elroy, of the Elroy Stock co. The orchestra of the Star, under the leadership of Anton Glockner, is a pleasing feature, and receives much favorable mention.

**ORANGE.**—COLAUNT'S THEATRE (John T. Platt, manager): Agnes Wallace Villa in The World Against Her 2, co. and performance satisfactory; business fair.

**PLAINFIELD.**—STILLMAN THEATRE (George Willey, manager): O'Hoodigan's Wedding August 25; large house; excellent performance. The Heartstone 1 to S. R. O.; first-class satisfaction. Robert B. Mantell 6. Keller 9.

#### NEW YORK.

**ALBANY.**—HAINMAN'S BREEKER HALL, Woodward and Voyer, managers: The Gleezer with Bonelli and Girard, who produced it, the large audience was continually amused; the co. is large and the burlesque well staged; Mae Lowery, Nettie Black, and Mary Rickfield were all pleasing, and the large chorus added much to the performance. Belle Archer in A Contented Woman 4. Tim Murphy 6.

**LELAND.**—OPERA HOUSE (C. H. Smith, manager): The Dazzler was the attraction August 26-28 and Cosgrove and Grant's co. played a series of crowded houses; the comedy has been greatly improved since last season; the songs are all new, up to date, and the fun is fast and furious; the part of Kitty Starlight is played by Ida Marie Rogers, who is pretty and petite; her juvenile specialties are a feature of the performance. Harry Webster's U. T. C. co. to good business 30-1. Lillian Lewis in For Liberty and Love 2-4. The Prodigal Father 6-8. PEARL STREET THEATRE (John J. Carlin, manager): Season will open with Hopkins' Trans-Oceanic Specialty co. 4-11. The Navies in Shantytown and Sam Morris are underlined. GAIETY THEATRE (Agnes Barry, manager): Regular Fall and Winter season will open 2 with Isham's Octoroons. Lang's Operatic

Barlequers 6-11. Items: Howard Graham, of the Lyceum, has been appointed press agent of the Gaiety Theatre, and Warren Hastings, of the Times Opera, will act in the same capacity for the Leland Opera House.

**PENN VAN.**—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Russell's Comedians opened the season August 31; good performance to fair business. Widow Bodett 14.

**ROCHESTER.**—LYCEUM THEATRE (A. E. Wofford, manager): A Bachelor's Honeymoon to good sized houses 3, 4. COOK'S OPERA HOUSE (S. S. Shubert, manager): Lorraine Hollis co. entertained fine audiences August 2-1, presenting Nancy and Co. and The Girl I Left Behind Me to large and well pleased houses 2-4. ACADEMY OF MUSIC (Louis C. Cook, manager): Hendrick Hudson, Jr. 6-11.

**POUGHKEEPSIE.**—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Donnelly and Girard in The Gleezer August 31 opened the regular season at this house; a large audience enjoyed the performance. Town Topics 2. Shore Acres 10. Keller 12. Madame Sans Gêne 14. De-Koven and Smith's Opera co. 15. Lillian Kennedy in The Deacon's Daughter 16. Items: Manager Sweet has returned from Far Rockaway, where he has been summering. James R. Waite was in town August 28. E. A. Nelson will have charge of the house programme this season.

**UTICA.**—OPERA HOUSE (H. E. Day, manager): A Stranger in New York August 26 to S. R. O.; the comedy, which has been considerably improved, delighted a large audience; John Hyams and the Angeles Sisters were delightfully clever in a song and dance, while the whistling and imitations by Harry Gilfoil and the excellent work of George A. Beane, Jr. made a decided hit. For Fair Virginia 14. Tim Murphy 15. Sol Smith Russell 16. Donald Robertson 17, 18.

**TROY.**—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The White Slave 3, 4. Variety Fair 6, 7. A Boy Wanted 9, 10. Tim Murphy 11. HANCOCK OPERA HOUSE (Gardner, Rand, managers): Corinne in An American Beauty opened her season August 27, 28 to fair houses. A Bachelor's Honeymoon had its initial performances here 30, 31 and made an immense hit; it is the best comedy we have seen in a long time; M. A. Kennedy and W. J. Ferguson made hits. A Contented Woman, with Belle Archer in the title role, 1 fair house. Donnelly and Girard in The Gleezer 3, 4. For Fair Virginia 6, 7. Henshaw and Ten Brock 10, 11.

**CATSKILL.**—NILEDA THEATRE (Kortz and Landman, managers): O'Hoodigan's Wedding will open season 3. M. and Jack 15. OPERA HOUSE (A. F. Gaylord, manager): Will open 9 with In Greater New York.

**GREENWICH.**—SMITH'S OPERA HOUSE (J. K. Hardison, manager): A Trip to Chinatown August 29 to good business. Russell's Comedians 2. Oppenheimer's Comedians, with Ida Van Cortlandt in the leading role, 6-11. Ferguson and Emerick in McNulty's Visit 15. For Fair Virginia 16. The Strange Adventure of Miss Brown 20. The Pay Train 22.

**MIDDLETOWN.**—CASINO THEATRE (H. W. Corey, manager): Town Topics opened the Casino season and its own August 30; it was funny from start to finish, and a better co. never visited this city; bright jokes and new songs kept the audience in roars of laughter; very fair business. O'Hoodigan's Wedding 5.

**SINGHATON.**—STONE OPERA HOUSE (J. P. E. Clark, manager): A Hired Girl, a musical comedy in three acts, book by Charles E. Blaney, made by Harry James, was presented for the first time on any stage August 30 to a large and appreciative audience; the co. is a large one, headed by James T. Kelly, who is well supported by James F. Dolan, Ida Lemarr, Trilixie Wade, Fannie Field, and others; Mr. Kelly and Miss Field both were well received; the show is a pleasing one and is certain to prove a success. In Gay New York 6. The Girl I Left Behind Me 8. BLISS THEATRE (A. A. Pennyvesy, manager): Isham's Octoroons opened the regular season August 30 to S. R. O., and scored its usual success. The Sporting Baroness 2-4.

**SCHENECTADY.**—VAN CUTLER OPERA HOUSE (C. H. Benedict, manager): Hoyt's A Contented Woman drew a big house August 31; the performance was first-class in every particular; Belle Archer played the part of Grace Holmes extremely well, and the hearts of the audience; Harry D. Byers, John H. Brown, Rose Snyder also deserve special mention; in fact, the entire cast was above the average, and the scenery and stage settings were very elaborate. Royal Italian Juvenile Band did only fair business 1. Donnelly and Girard presented The Gleezer 2. Frohman's Sowing the Wind 3. The Girl I Left Behind Me 7. For Fair Virginia 8. Twin Saints 10. Boy Wanted 11. Tim Murphy 13. Items: The Van Cutler has been thoroughly renovated and many little improvements for the comfort of the patrons made during the Summer. Manager Benedict has booked nearly all the first-class attractions on the road and everything points to a very prosperous season.

**SYRACUSE.**—BASTABLE THEATRE (Frank D. Henshaw, manager): Hoyt's A Contented Woman August 27, 28; an excellent performance to big business. The Girl I Left Behind Me 30, 31; performance and attendance ordinary. A Bachelor's Honeymoon 1, 2. Bo Peep 3, 4. Twin Saints 6. Russell's Comedians 7, 8. GRAND OPERA HOUSE (G. A. Edes, manager): Bessie Bonchill in Little Monte Cristo August 31-4 opened her own and the house's season to big business; performance good. A Boy Wanted 6-8. Variety Fair 9-11. Items: For some unaccountable reason, Mr. Hoyt canceled the matinee performance of A Stranger in New York August 28, and many people were disappointed. Resident Manager John L. Kerr, of the new Wieting, has returned from Scranton.

**OWEGO.**—WILSON OPERA HOUSE (J. D. Hutchinson, manager): Russell's Comedians will open season 4. A Big Heart 16. Items: The Boston Idols John Carroll, manager, who have been rehearsing here for the past two weeks, will open their season here 6-12.

**ELIJAH.**—LYCEUM THEATRE (Wagner and Reis, managers): Edwin F. Mayo's co. opened its season in Pudd'nhead Wilson August 30 to a large house; Mr. Mayo fills the title-role acceptably. Menfies Johnston is capital as Chambers, and the balance of the co. adequate. Blaney's Hired Girl 31; good house. The Dazzler 2. My Friend from India 6. In Gay New York 7.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (H. P. Allen, manager): Payton Comedy co. opened August 30 to big business, presenting The Banker's Daughter; the co. without Corse Payton does not satisfy the people, and many complaints were heard from all sides of his not being with the show, which has hurt their business materially; the co. are clever and evenly balanced, and with the magnificent scenery and properties give a very pleasing performance. The Pay Train 11.

**CONOES.**—CITY THEATRE (Williams and Powers, managers): A Buzzaage Check August 27 to packed house; audience pleased. House entirely renovated. For Fair Virginia 9.

**CANANDAIGUA.**—GRAND OPERA HOUSE (S. C. McKechnie, manager): Russell's Comedians opened season 1 and played a large audience with a clean and refined vaudeville entertainment. White Slave 5. Widow Bodett 12. McNulty's Visit 16.

**AMSTERDAM.**—OPERA HOUSE (George McChumplin, manager): Hoyt's A Contented Woman opened its season and that of the house to good business August 30. Belle Archer was excellent as Grace Holmes. Bonelli and Lee, Rose Snyder, Charles P. Morrison, John H. Brown, and Harry D. Byers were equally good. Special mention must be made of Bonnie Lettie, who made the hit of the evening by her winning ways and dancing. Sowing the Wind, with Elizabeth Holloway as Rosemond, opened its season 1 to a good business; co. well balanced and gave a fine performance. The Girl I Left Behind Me 6. The Rays 13. Tim Murphy 14.

**MORRISVILLE.**—SHATTUCK OPERA HOUSE (S. Owsell, manager): Owing to a change in dates, regular season will open 6-11 with the Wilson Comedy co.

**HUDSON.**—OPERA HOUSE: Agnes Herndon and co. in repertoire at popular prices have been appreciated by very large audiences August 30-1. O'Grady's Election 10.







and a strong co. presented Richelieu, Othello, and The Love Chase August 28-29 to fair business. — **LAKE VIEW THEATRE** (J. Christy, manager): Howard's Players in The Hidden Hand in to large crowds.

**OSKOSH**.—**GRAND OPERA HOUSE** (J. E. Williams, manager): Ferris' Comedians 6-8. Chimmie Fadden 12.

**WEST SUPERIOR**.—**GRAND OPERA HOUSE** (Robert Kelly, manager): Field's Negro Minstrels August 25 to good business; performance very good. — **MASONIC OPERA HOUSE** (J. C. Edwards, manager): Marks Brothers' second week in repertoire August 23-25 to packed houses. A Trip to Chintown 2. Marie Bell Opera co. 3, 4. McPherson's Pavilion Theatre co. (in tent) 3, 4. The Dazzler 10.

**BABABO**.—**THE GRANDE** (F. E. Shultz, manager): George E. Luce's Philharmonic Concert co. 11.

## CANADA.

**TORONTO**.—**GRAND OPERA HOUSE** (O. B. Shepard, manager): The Brownies August 24 to good business. Thomas Q. Seabrooke in Papa Gou Gou 6-8. Margaret will present Cymbeline 9. — **PRINCE OF THEATRE** (O. B. Shepard, manager): Hamilton's Superbs in drawing large houses August 24, and will run until 11. — **TORONTO OPERA HOUSE** (Ambrose J. Small, manager): Hendrick Hudson, Jr., was presented by a very inferior co. August 20 to light business. Besse Bonchill 6-11. — **THEATRE** (H. A. Lamkin, manager): The house opened August 20 to good patronage. The hall presented was a good one and met with approval. It included Armin and Wagner, the Grahams, Morrow and Chulita, Winchester and May, and the Wright Sisters. — **THE AUDITORIUM**: Continuous moving views of the Queen's Diamond Jubilee Procession to big business 24-4. — **THEATRE**: The Industrial Exhibition was opened 21 by Lady Kirkpatrick before an immense gathering. The Fair this year surpasses anything yet attempted, with the exception of the ring performances, which were rather disappointing. Daisy Gordon, the cornet soloist, was heartily applauded, and the Rowing Midgets in their boxing exhibition were the feature of the show. — **The Queen's coronation** was a frost and the management would be wise to eliminate it from the programme.

**MONTREAL**.—**QUEEN'S THEATRE** (Sparrow and Jacobs, managers): Hendrick Hudson, Jr., opened 21 to S. O. August 23. The burlesque was presented by a very fair cast. George Howard, who appeared in the title role, gave some clever imitations of Anna Held. The verisimilitude of Corbett-Fitzsimmons fight opened 20 to big business and gave general satisfaction. New Congressmen 6-11. — **THEATRE**: Royal (Sparrow and Jacobs, managers): Aiden Benedict, supported by Olive West, opened in Fiddlers' Dramas August 23 to good business. Some very pretty dances were given by Grace Hunter. Prodigious Father 6-11.

**WINNIPEG**.—**GRAND OPERA HOUSE** (Seach and Sharp, managers): Heart of Chicago to S. O. August 27, 28; performance very satisfactory. One week Professor McEwen August 24-4. One week Gifford-Nell co. 13. A Trip to Chintown 24. — **WINNIPEG OPERA HOUSE** (C. J. Walker, manager): House will open 6 with Louis James, to be followed by Tennessee's Partner 13-15. The Dazzler 20, 21. Herrmann 23, 24.

**ST. JOHN**.—**OPERA HOUSE** (A. O. Skinner, manager): Mors co. in That Girl Jerrie and Once Upon a Time August 24. Daisy Deane and A Dangerous Game 25 to big business. House dark 21. Augusta Christman Renard and Rebecca McKenzie in song recitals 2, 3.

**STOCKVILLE**.—**GRAND OPERA HOUSE** (F. I. Ritchie, manager): Season will open with Aiden Benedict's Fiddlers' Dramas 6. The Brownies 13. Louis Morrison 16.

**WOODSTOCK**.—**OPERA HOUSE** (Charles A. Pyne, manager): Season will open 3 with the Woodstock Minstrels, followed by Thomas Q. Seabrooke in Papa Gou Gou 10. The Brownies 20.

## DATES AHEAD.

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

**A BOY WANTED** (Eastern): Chas. E. Blaney, W. B. McCallum, mgrs.: Syracuse, N. Y., Sept. 6-8, Troy 9, 10, Schenectady 11, Philadelphia, Pa., 13-16.

**A BOY WANTED** (Western): Chas. E. Blaney, J. M. Hyde, mgrs.: Westfield, Mass., Sept. 7, Holyoke 8, Northampton 9, Greenfield 10, Pittsburg 11.

**ADA REHAN** (Augustine Daly, mgr.): Leeds, Eng., Sept. 6-13, Birmingham 13-16, Edinburgh 17, Scotland, 20-25, Glasgow 27-30, London, Eng., 4-16.

**AGNES CARLETON-PHILLIPS** (Alphonso Phillips, mgr.): Jefferson City, Mo., Sept. 6-12, Moberly 13-19, Marshall 20-23.

**ALCANTARA STOCK** (Belasco and Jordan, mgrs.): San Francisco, Cal., indefinite.

**ALMA CHESTER** (Oscar W. Dibble, mgr.): Worcester, Mass., Sept. 6-11, Pawtucket, R. I., 13-18, New Britain, Conn., 20-23.

**ALWAYS ON TIME**: Cleveland, O., Sept. 6-11.

**ANDERSON COMEDY**: Princeton, Ind., Sept. 6-11.

**ANDREW MACK**: Lawrence, Mass., Sept. 7, Bridgeport, Conn., 9.

**ARNOLD-WELLS**: Athens, Ga., Sept. 6-11.

**A. S. LIPMAN**: New York city Sept. 6-11.

**AT GAY CONEY ISLAND**: New York city Sept. 6-11.

**BACHELOR'S HONEYMOON** (Kirk La Shelle, mgr.): New York city Sept. 6-indefinite.

**BAD BOY**: Bridgeport, O., Sept. 7, Sistersville, W. Va., 8.

**BERTIN-LOSER** (Molander and Murray, mgrs.): Alexandria, Minn., Sept. 6-11, Morris 13-15.

**BIG HEART**: Bath, N. Y., Sept. 8.

**BOSTON COMEDY** (H. Price Weber, mgr.): Norway, Me., Sept. 16-17, Halifax, N. S., 20-22.

**BOSTON IDEALS** (Jon Carroll, mgr.): Oswego, N. Y., Sept. 6-11, Waterloo 13-18, Mansfield, Pa., 20-25.

**BURCH OF KATY** (Gus Bothner, mgr.): Kendallville, Ind., Sept. 7, Albion, Mich., 8, Battle Creek 9, Muskegon 10, Grand Haven 11, Grand Rapids 12-15, Big Rapids 16, Ludington 17, Manistee 18, Traverse City 20, Petoskey 21, Cheboygan 22, Sault Ste. Marie 23, Marquette 24, Houghton 25.

**CAMERON CLEMENS** (Appell and Koenig, mgrs.): Reading, Pa., Sept. 6-11, Hazelton 13-18.

**CASTLE SQUARE COMEDY** (Tony Cummings, mgr.): Boston, Mass., Aug. 9-indefinite.

**CONTENTED WOMAN** (Hoyt and McKee, props.: Sam S. Shubert, mgr.): New York city Sept. 6-11.

**COON HOLLOW** (Al Caldwell, mgr.): Plymouth, Mass., Sept. 7, Newburyport 8, Toga, Me., 9, Boothbay Harbor 10.

**CORA VAN TASSEL** (Frank W. Lane, mgr.): Bridgeport, Conn., Sept. 6-11, Paterson, N. J., 13-18, Millville 20-23.

**CORNE PATTON** (W. E. Denison, mgr.): Altoona, Pa., Sept. 6-11, Harrisburg 13-18, York 20-25.

**COURTESY INTO COURT** (Rich and Harris, mgrs.): Boston, Mass., Sept. 6-11.

**CRESTON CLARKE**: Wilmington, Del., Sept. 9.

**DANIEL SULLY** (Willis E. Boyer, mgr.): Holyoke, Mass., Sept. 6-8, Lawrence 9-11.

**DARKEST AMERICA** (Jno. W. Vogel, prop. and mgr.): Clarkburg, O., Sept. 7, Morgantown 10, Fairmont 11, Grafton 12, Mannington 13, Belaire 15, Wheeling, W. Va., 16-18.

**DIOBY BELL**: Milwaukee, Wis., Sept. 6-11.

**DONALD ROBERTSON** and BRANDON DOUGLAS (Chas. A. Goettler, mgr.): Wallingford, Conn., Sept. 6, Bristol 7, Torrington 8, Winsted 9, Pittsfield, Mass., 10, Adams 11, Williamstown 13, Troy, N. Y., 14, 15, Elton 16, Utica 17, 18.

**DONNELLY AND GIBARD**: Newark, N. J., Sept. 6-11.

**8 BELLS** (Flick and Loftus, mgrs.): Lowell, Mass., Sept. 7, 8, Nashua, N. H., 9, Salem, Mass., 10, Lynn 11.

**EDWIN MILTON ROYLE**: New York city Sept. 6-11.

**E. H. SOTHERS**: New York city Sept. 6-indefinite.

**ELDON'S COMEDIANS**: Upper Sandusky, O., Sept. 6-11.

## FERRIS COMEDIANS (Dick Ferris, mgr.):

Oshkosh, Wis., Sept. 6-8, Berlin, 9-11, Kenosha 13-18, Janesville, 20-23.

**FIRST ROSE** (Thos. J. Myers, mgr.): Ogdon, Utah, Sept. 7, Park City 8, Salt Lake 9-11.

**FOR FAIR VIRGINIA** (Julian Magnus, mgr.): Troy, N. Y., Sept. 6, 7, Schenectady 8, Cohoes 9, Albany 10, 11, Hamilton 12, Utica 14, Eltham 15, Geneva 16, Bath 17, Canandaigua 18.

**FOR HER SAKE** (Edwin Gordon Lawrence, mgr.): Philadelphia, Pa., Sept. 6-11.

**FOUR FRATERS**: Chicago, Ill., Aug. 20-indefinite.

**FRANKLYN WROCK**: San Francisco, Cal., June 7-indefinite.

**FREDERICK H. WILSON** (Harry F. Curtis, mgr.): Hornellsville, N. Y., Sept. 6-11.

**GAY MATINEE GIRL** (Monroe and Hart, props.: Edwin P. Hilton, mgr.): Cincinnati, O., Sept. 5-11, Indianapolis, Ind., 13-18, Dayton, O., 20-22, Columbus 23-25.

**GRAHAM EARLE** (Chas. H. Roskam, mgr.): Paris, Ill., Sept. 6-12.

**HARPER-DETRICK**: Fairfield, Ill., Sept. 6-11.

**HEART OF CHICAGO** (Southern): Lincoln J. Carter, prop.: F. C. Walton, mgr.: Quincy, Ill., Sept. 7, Nevada, Mo., 8, Carthage 9, Springfield 10, 11.

**HEART OF CHICAGO** (Northern): Lincoln J. Carter, prop.: Jay Simms, mgr.: Louisville, Ky., Sept. 5-11, Cincinnati, O., 12-18, Columbus 19-22, Richmond, Ind., 23, Anderson 24, Alexandria 25.

**HEART OF CHICAGO** (Lincoln J. Carter's): J. B. Hogan, mgr.: Butte, Mont., Sept. 6-11, Great Falls 13, Helena 14, Phillipsburg 15, Hamilton 16, Missoula 17, Wallace, Idaho, 18, Pullman 20, Spokane, Wash., 21, Tacoma 22-25.

**HEART OF MARTLAND** (David Belasco, prop.: H. C. Husted, mgr.): San Francisco, Cal., Aug. 16-Sept. 11, Los Angeles 13-18, Fresno 20, Sacramento 21, Stockton 22, San Jose 24, Oakland 27-Oct. 1.

**HENNESSY LEWIS** (F. G. Conrade, mgr.): Marion, O., Sept. 7, Urbana 8.

**HIMMELHEIM IDEALS** (Jno. Himmelheim, mgr.): Mansfield, O., Sept. 6-11, Chillicothe 13-18, Sandusky 20-25.

**HUNTER GAIL** (Blaney's): Columbus, O., Sept. 6-8, Indianapolis, Ind., 9-11, St. Louis, Mo., 12-18, Kansas City 19-25.

**HIS FRENCH DOLL**: Louisville, Ky., Sept. 5-12, Nashville, Tenn., 12-18, Cincinnati, O., 19-25.

**HOGAN'S ALLEY** (Gilmore and Leonard, mgrs.): Eugene, Ore., Sept. 7, Harrisburg, Pa., Sept. 7, Cumberland, Md., 8, Wheeling, W. Va., 9-11, Pittsburg, Pa., 13-18.

**HOGAN'S ALLEY** (Southern): Peter Rice, mgr.: Atlanta, Ga., Sept. 6, 7, Birmingham, Ala., 8, Montgomery 9, Mobile 10, 11, New Orleans, La., 12-18.

**HOT OLD TIME**: New York city Sept. 6-11.

**HUMAN HEARTS**: Philadelphia, Pa., Sept. 6-11.

**HUMANITY**: Birmingham, Ala., Sept. 10.

**HUNTINGTON STOCK**: Seattle, Wash., Sept. 6-11.

**IDA FLORENCE CAMPBELL** (Barry Levy, mgr.): Chicago, Ill., Sept. 6-11, Hartford, Conn., 13-18, Rochester, Pa., 20-25.

**IN THE NAME OF THE CAUSE**: Columbus, O., Sept. 9-11, Cincinnati 12-18.

**IRVING FRENCH**: Chicago, Ill., Aug. 30-Sept. 18.

**JAMES B. MACKIE**: Birmingham, Ala., Sept. 9.

**JAMES YOUNG** (J. H. Jenkins, prop.): Frederick, Md., Sept. 20, Hagerstown 21, Martinsburg, W. Va., 22, Clarksville 23, Morgantown 24, Wheeling 25, Parkersburg 27.

**JAY IN NEW YORK**: Paterson, N. J., Sept. 6-11.

**JESSIE MAE HALL**: Crawfordsville, Ind., Sept. 6-11, Paulding, O., 13-17, Findlay 20-25.

**JOSEPH HART**: Philadelphia, Pa., Sept. 6-11.

**JUNO BARNETT**: Chippewa Falls, Wis., Sept. 6-11.

**KATIE EMMETT**: Washington, D. C., Sept. 6-11.

**KELLY AND MASON** (Geo. H. Nicolai, mgr.): Detroit, Mich., Sept. 6-11.

**KENNEDY'S FIVE** (Brooks Hooper, mgr.): Lancaster, Pa., Sept. 6-11, Reading 12-25.

**KING FOOLS**: Connelville, Pa., Sept. 6-11.

**LAND OF THE LIVING** (Jose Burns, mgr.): St. Louis, Mo., Sept. 5-11, Chicago, Ill., 12-25.

**LEWIS MORRISON** (Edwin J. Abram, mgr.): Montreal, Can., Sept. 6-11.

**LITTLE THINGS** (May Smith Robbins; Fred Robbins, mgr.): Warren, Mass., Sept. 7.

**LOUIS JAMES** (Waggoner and Kemper, mgrs.): Winnipeg, Man., Sept. 6-8, Grand Forks, N. D., 10, Fargo 11, Joliet, Ill., 13, Ft. Madison, Ia., 14, Burlington 15, Davenport 16, Cedar Rapids 17, Dubuque 18, Marshalltown 19, Des Moines 21, Ottumwa 22, Keokuk 23, Quincy, Ill., 24, Sedalia, Mo., 25.

**LYCHUR THAYER STOCK** (Dan Frohman, mgr.): Milwaukee, Wis., Sept. 6-11.

**MACAULEY-PATTON** (Harry Levy, mgr.): Chagrin Falls, O., Sept. 6-11.

**MAN FROM MEXICO**: Philadelphia, Pa., Aug. 20-Sept. 11.

**MARKEBROS**: West Superior, Wis., Aug. 16-Sept. 11, Minneapolis, Minn., 13-25.

**MATD MELLAN** (W. G. Snelling, mgr.): Newburg, N. Y., Sept. 6-11.

**MC FADDEN'S ROW OF FLATS** (Gus Hill, prop. and mgr.): Reading, Pa., Sept. 7, Allentown 8, Easton 9, Pittsburg, Pa., 10, Binghamton, N. Y., 11, Elmira 13, Williamsport, Pa., 14, Scranton 15, Wilkes-Barre 16, Stamford, Conn., 17, So. Norwalk 18, Danbury 20, Derby 21, Waterbury 22, Holyoke, Mass., 23, Hartford, Conn., 24, 25.

**MC SORLEY'S TWINS** (Frank T. Merritt, mgr.): Kansas City, Mo., Sept. 5-11, Leavenworth 12, Des Moines, Ia., 13-18, Omaha, Neb., 19-25.

**METUEN FROM KILKENNY**: De Kalb, Ill., Sept. 10, Rochelle 11.

**MERRYMAKERS** (Frank B. Rhodes, mgr.): Hanover, Pa., Sept. 6-11, Columbia 13-18, Lebanon 20-25.

**MIDDAGH MUSIC COMEDY** (F. D. Middagh, mgr.): Old Town, Me., Sept. 7, Bar Harbor 9, Ellsworth 10, Backport 11, Belfast 13, Camden 14.

**MILES IDEAL STOCK**: Halifax, N. S., July 26-indefinite.

**MILK WHITE FLAG** (Hoyt and McKee, mgrs.): Cincinnati, O., Sept. 5-11.

**MURRAY AND MACK** (Joe W. Spears, mgr.): Piqua, O., Sept. 7, Bellefontaine 8, Dayton 9-11.

**MY FRIEND FROM INDIA** (No. 1: St. Paul, Minn., Sept. 6-11.

**MYSTERY OF THE BOULE** (Alfred Bradley, mgr.): Brooklyn, N. Y., Sept. 6-indefinite.

**NEVER AGAIN** (No. 2: Chas. Frohman, mgr.): Canton, O., Sept. 10, Ft. Wayne, Ind., 11.

**NEW YORK DAY** (Edna Allen, mgr.): Pa., Sept. 9.

**NEXT CONGRESSMAN** (Joseph H. Thonet, mgr.): Montreal, P. Q., Sept. 6-11.

**NICKERSON COMEDY**: Wakefield, R. I., Sept. 9-11.

**NORTHERN LIGHTS**: Brooklyn, N. Y., Sept. 6-11.

**OLE OLSON**: Chicago, Ill., Sept. 6-11.

**OLIVER SYMON**, Mr. and Mrs. (J. H. Alliger, mgr.): Red Bank, N. J., Sept. 7, Long Branch 8, Morris-town 10, Dover 11.

**OPENERS COMEDIANS**: Geneva, N. Y., Sept. 6-11.

**OUR BOYS** (Richards and Canfield, mgrs.): Nashua, N. H., Sept. 7.

**OWEN FERRIS STOCK**: Morristown, Pa., Sept. 6-11.

**PAPER CITY** (W. O. Edmunds, mgr.): Indianapolis, Ind., Sept. 6-8, Anderson 9, Piqua, O., 10, Urbana 11, Columbus 13-15, Dayton 16-18.

**PATENT APPLIES** (Edna E. Vance, mgr.): Elizabeth, N. J., Sept. 9, Wilmington, Del., 10-11.

**PAT TRAIN** (Chas. Halford, mgr.): Erie, Pa., Sept. 7, Bradford 10, Jamestown, N. Y., 11, Dunkirk 13, Lockport 14.

**PATTON COMEDY** (David J. Ramage, mgr.): Meadville, Pa., Sept. 6-11, New Castle 13-18, Johnstown 20-25.

**PETERS AND GREENE** (Frank C. Huffman, mgr.): Paducah, Ky., Sept. 6-11, Evansville, Ind., 13-18, Jackson, Tenn., 20-23.

**PRIVATER** (Edw. J. Abrams, mgr.): New York city Aug. 25-indefinite.

**PUDNHEAD WILSON** (Edwin F. Mayo, mgr.): Brockton, Mass., Sept. 7, Lynn 8, Fitchburg 9, Leominster 10, Gardner 11, Worcester, Mass., 12.

**RAILROAD JACK**: Collingdale and Phillips, mgrs.: Detroit, Mich., Sept. 5-11, Cleveland, O., 12-18.

**REDMOND DRAMATIC**: Prairie du Chien, Wis., Sept. 6-11.

**RHEA AND LOGGNEY**: Enfield, N. H., Sept. 6-8, Canaan 9-11.

**ROBERT DOWNSING** (Will A. McConnell, mgr.): Baltimore, Md., Sept. 6-11, Pittsburg, Pa., 13-18, Philadelphia 20-25.

**ROBERT MANTELL** (M. W. Hanley, mgr.): Elizabeth, N. J., Sept. 7, Orange 8, Roseton 9, Easton, Pa., 10, Bethlehem 11, Allentown 13, Lancaster 14, York 15, Tyrone 16, Altoona 17, Johnstown 18, Robertson and Douglas: Bristol, Conn., Sept. 7, Torrington 8, Winsted 9, Pittsfield, Mass., 10, Adams 11, Williamstown 13, Troy, N. Y., 14, 15, Elton 16, Utica 17, 18.

**ROLAND REED**: New York city Sept. 6-indefinite.

**ROSEMARY** (John Drew, Chas. Frohman, mgr.): Denver, Col., Sept. 6-11, Omaha, Neb., 13, 14, 15, Joseph, Mo., 15, Kansas City 16-18, St. Louis, 20-25.

**SAMMIS PLAYERS** (Enid Mayo; Geo. W. Sammis, mgr.): Greenwich, Conn., Sept. 6-11, Stamford 13-18, South Norwalk 20-25.

**SAWTELLE DRAMATIC** (J. Al. Sawtelle, mgr.): Bristol, R. I., Sept. 6-11, Taunton, Mass., 13-18, Brockton, Mass., 20-25.

**SCHER SERVICE** (Chas. Frohman, mgr.): New York city Sept. 1-indefinite.

**SHALL WE FORGIVE HER**: New York city Aug. 30-indefinite.

**SHE** (Fitz and Davis, mgrs.): Kansas City, Mo., Aug. 29-Sept. 4, Richmond 6, Marshall 7, Sedalia 8, Fayette 9, California 11.

**SHORE ACRES** (William B. Gross, mgr.): New Bedford, Mass., Sept. 7, Newport, R. I., 8, Fall River, Mass., 9, Taunton 10, Riverpoint 11, Attleboro, Mass., 13, Leominster 14, Marlboro 15, Waltham 16, Salem 17, Lynn 18, Lawrence 20, Dover, N. H., 21, Amesbury, Mass., 22, Haverhill 23, Exeter, N. H., 24, Lowell, Mass., 25.

**SIDE TRACKER** (Southern): Elmer J. Walters, mgr.: Caldwell, O., Sept. 7, Cambridge 8, New Commerce 9.

**SIGHT DRAMATIC**: West Liberty, Ia., Sept. 6-11.

**SMITH AND GORTON**: Mechanic Falls, Me., Sept. 6, 7, Canton 8, 9, Dixfield 10, 11, Randolph Falls 13, 14, Buckfield 15, 16, Schaghticoke 17, 18.

**SOUTH BEFORE THE WAR** (Harry Martell, mgr.): St. Paul, Minn., Sept. 5-8, Minneapolis 9-11.

**SOUTHERN PRINCE** (Richard Lambert, mgr.): Milton, Fla., Sept. 4-11, Evergreen, Ala., 12-18.

**SPRING THE WIND**: Wilmington, Del., Sept. 8, Norfolk, Va., 9, Richmond 10, 11.

**SPAN OF LIFE**: Boston, Mass., Sept. 6-11.

**STRAIGHT FROM THE HEART**: Boston, Mass., Sept. 6-11.

**STRANGE ADVENTURES OF MISS BROWN**: Philadelphia, Pa., Sept. 6-11.

**SUNSHINE OF PARADISE ALLEY** (Thompson and Ryer, mgrs.): Boston, Mass., Aug. 30-Sept. 18, Chelsea 20, Gloucester 21, Salem 22, Portsmouth, N. H., 23, Manchester 24, Nashua 25.

**TENNESSEE'S PARTNER** (Arthur C. Aiston, mgr.): Chicago, Ill., Sept. 5-11, Winnipeg



## TELEGRAPHIC NEWS

## CHICAGO.

"There is Money in Sight"—Amusements  
Chronicles by "Biff" Hall.

(Special to The Mirror.)

CHICAGO, Sept. 4.

There do not appear to have been many changes in the old town since I left it. Although I always have a great good time while I am away from it, I am invariably glad to get back, because I know every paving block in the place, and "there is no place like home." I returned to find all of the houses open and doing well. When Clay Clement's new play, *A Southern Gentleman*, did not quite meet expectations at McVicker's, the actor was warmly welcomed, and his revival of his old success, *The New Bonanza*, the latter part of this week, was especially well received. To-morrow night our old friend Thomas W. Keene is to begin an engagement at McVicker's, in the legitimate, opening with his masterpiece, *Richard III.*, and as we have had nothing in the way of tragedy of late Mr. Keene will no doubt do well.

It is my unfortunate duty to chronicle a few additions to the death-roll of late. Ex-Judge Frank Scales, of the County Court, who will be remembered as one of the jolliest members of the Forty Club, passed away this week. Louis Mahli, a talented young actor, was also buried here by his friends. And the latest death is that of good old John Murr, for years at the Lyceum and Academy of Music as treasurer.

Manager Daniel Frohman's Lyceum company closes a successful engagement of three weeks at Hooley's this evening in *The Prisoner of Zenda*, and Monday evening the Empire Theatre company follows with your great success of last season, *Under the Red Robe*, with Miss Allen, Faversham, Dodson, and all the favorites. Although this play has not been "recognized by royalty," it will no doubt make as big a hit here as *Secret Service*, which follows it in a few weeks.

The first regular dinner of the Forty Club will be held at the Wellington Hotel on September 28.

My friend from India has enjoyed a great big two weeks at the Columbia, where Jack and the Beantalk goes on for a run to-morrow night.

In Gay New York, with Eddie Foy, Jeannette Beaudry, and Lee Harrison, is the card this year for the annual benefit of the Policemen's Benevolent Association, and will be on for a week next month at the Auditorium.

I met Otis Skinner and his charming wife on State Street the other day. They are rehearsing the new play in which Otis has great faith. It will be tried in St. Louis before they bring it to a city. Otis says it is romantic, but he does not stab four people in each act, and does not depend upon "pictures" for success.

Young Herrmann and Madame Herrmann have scored a genuine hit at the Grand Opera House, where they play during next week. The young man is very clever, and Mrs. Herrmann's dances are as artistic as ever.

One of the features of the new season here has been the revival of Leonard Grover's thrilling melodrama, *The Wolves of New York*, at the Lincoln. "Old Fel" himself assumes the comedy part, and it goes without saying that he does it with the greatest uncton.

The Tornado has been filling the Alhambra this week, and to-morrow afternoon and evening, Manager Barry will present *The New Ole Oton* to his patrons.

It is very gratifying for me to be able to record the pronounced success of the new stock company at the Schiller. Its members have been given a great send-off by the papers, and if they can only secure the plays the venture is a decided go. The opening piece, a dramatization of Captain King's novel, *Fort Frayne*, was kindly received, and will run two or three weeks. Miss Elita Proctor Otis, Robert Drouet, and George Edison make the hits of the performance.

Out at the Coliseum Buffalo Bill's Wild West has had a big week, and will be with us one week more. New features have been added, and the man with the long hair is still coining money.

A friend of Charlie Ross passed through here last Friday on his way back from the Klondike region. He is on his way to White Plains to take the gold cure.

Manager Clifford's new burlesque theatre, the Savoy, upon State Street, will soon open. His Gaiety opens Monday night with *Troja* and burlesque.

Frank Moynihan goes with Lincoln J. Carter's play, *The Heart of Chicago*. He plays the gallery door in the first act, an Irish policeman in the second act, and helps work the "adventuress" in the last act. Salary small, but sure.

Over at the Academy of Music to-morrow *The Brand of Cain* will be followed by *The Wolves of New York*. Terrible lot of trouble over that way!

The greatest melodrama we have seen here in some time is the trial of Loetger, our sausage maker. It is red hot.

Tennessee's Partner will be the attraction over at Manager Hutton's Lincoln Theatre next week.

Andrew Mack will follow Mr. Keene at McVicker's in Ramsey Morris' new Irish play. Joseph Murphy told me in New York last week that Mr. Mack was the only man who could succeed in his Kerry Gow and Shaun Rhns. I believe him.

Over at the Bijou next week *The Heart of Chicago* will be followed by *The Fast Kid*, which means more excitement on the West Side. There is money in sight, and it looks as though the local managers would enjoy a great season.

"Biff" Hall.

## PHILADELPHIA.

Mrs. Drew's Death—Reopening of the Theatres  
—Revivals and Novelties.

(Special to The Mirror.)

PHILADELPHIA, Sept. 4.

The passing away of Mrs. John Drew created a profound impression in this city, where she spent the majority of her years as an actress and manager. In the palmy days of stock companies to be a member of Mrs. John Drew's Arch Street Theatre was an honor and an open sesame to any engagement all over the country. Mrs. John Drew has been the guiding star to many performers now prominent before the public, reaping fame and wealth through the lessons learned under her. Mrs. Drew was buried on September 4 from St. Stephen's Protestant Episcopal Church in this city, where she was a pew holder during her residence here. She was interred in the family vault in Glenwood Cemetery, where the remains of her mother, Mrs. Eliza Kenlock, Georgie Drew-Barrymore, and Adam S. Drew are resting.

The Castle Square Opera company have been

treated nightly to an ovation at the Grand Opera House. Their superb production of *A Trip to Africa* proves the popularity of the artists. A word of praise is due to Andrew MacCollum, the stage-manager, for the finest rendition of this opera ever given in this city. The five hundredth performance by the Castle Square company at this house will be celebrated September 7 by the presentation of silver souvenirs. Nannon will be given the week of 6. The following operas will be presented this season: *Princess Toto*, *Merry Wives of Windsor*, *Tar and Tartar*, *Die Freischutz*, *William Tell*, *Poor Jonathan*, *Czar and Carpenter*, *Ship Ahoy*, *The Algerian*, *Nadja*, *Prince Methusalem*, *Clover*, *Lohengrin*, and *The Musketeers*.

For the coming season there will be two Castle Square Opera companies, one playing at the Grand Opera House in this city, and the second opening its season at the Academy of Music, Baltimore, September 6, for one week, then going to the Columbia Theatre, Washington, D. C., September 13, where they are under contract for indefinite time, which means the entire season if the patronage equals that of their original engagement there.

Raymond Hitchcock and Reginald Roberts have been engaged to appear this week in Nannon with the Castle Square Opera company.

The Man from Mexico, with Willie Collier and a good company, has made an instantaneous success. The entire support does excellent work. Patronage is improving nightly, and it remains for a second week. Keller follows week of September 13.

The Chestnut Street Theatre inaugurates its season September 6 with *The Tarrytown Widow*, which is booked for two weeks. This is a new vehicle provided for Joseph Hart, and a handsome production is promised. Following is the company: George Howard, R. P. Gibbs, Charles Lothian, Ben Dillon, Clarence Ball, Ida Vernon, Eva Taylor, Joseph Crowell, and Carrie De Mar. Popular prices prevail during this engagement, no seats over \$1. This is as it should be. The *Girl from Paris* opens here September 20 for a long term.

Thomas Q. Seabrooke, with his new opera company, inaugurate the season of the Walnut Street Theatre, September 13.

Manager William J. Gilmore, of the Park Theatre, has as yet not announced his opening date. Captain Impudence is under consideration. My Wife's Step-Husband is booked for September 27.

The Girard Avenue Theatre has cause for congratulation on the success of its opening week. For week of September 6 a comedy by A. E. Lancaster, entitled *A Wise Child*, which introduces George Holland, the popular actor and manager, as the star for week, aided by Emma Maddara, the mention of whose name always brings pleasant memories, and the efficient stock company. Mr. Holland's engagement is for two weeks, and he will probably produce an adaptation of Victorien Sardou's *Nos Intimes*.

The People's Theatre had a splendid opening week. Hal Reid, with his popular play, *Human Hearts*, is the offering for week of September 6, and from its former reception at the downtown houses the attraction ought to do extremely well in this populous district.

The Strange Adventures of Miss Brown is the attraction for week of September 6 at the National Theatre. Will S. Rising, Walter Fletcher, Roger and Belle Dolan, Mannie Scott, Eva Selbie, and Josephine Knight are in the company.

An elaborate production of *Alabama* is promised at Forepaugh's week of September 6. This is its initial representation at popular prices. Edwin Holt is cast for Captain Davenport, Cliff Dempsey as Colonel Moberly, James Carden as Colonel Radcliff, John Burton as Squire Tucker, Carrie Radcliffe as Mrs. Page, Georgia Welles as Carey Preston, and Miss Roberts as Atlanta Moberly.

Dumont's Minstrels at the Eleventh Street Opera House are enterprising in giving their patrons a constant change of programme and novelties. Off to the Klondike and The Philistines' Great Game, with new songs; a pleasant attraction to good business.

The Carleton Opera company in The Mikado opened to-day at Woodside Park, with the company as already announced. The admission is free. Sunday evenings the company appear in sacred concerts, and remain for the coming week, with change of repertoire.

Willow Grove Park and Washington Park are still open, but with the coming cool evenings and opening of all our theatres the outlook is for early closing.

S. Fawcett.

## WASHINGTON.

First Production of David Laroque—Castle  
Square Opera Company Plans—Notes.

(Special to The Mirror.)

WASHINGTON, September 4.

David Laroque, a romantic drama in four acts by George S. Johns, was produced by Robert Downing for the first time on any stage at the Academy of Music last Wednesday night, and met with instantaneous success at the hands of a large and discriminating audience. The play is a costume play of a period in the last century. The following is the cast of characters:

David Laroque	Robert Downing
Prof. Condren	Eugene Moore
Count Eugene	Edward W. Hoyt
Col. Perignon	Clement St. Martin
Jean	Bonic Clarke
Pierre	Alexander Carleton
Henri	Samuel Stoeche
Louise Laroque	Adelaide Fitz-Allen
Elise Laroque	Harriet Sterling
Cecile	Helene Potter

The plot of David Laroque follows in the main the theme of one of George Ohnet's strongest novels, although there are several departures from the original in characters and situations. David Laroque is a self-made man of great force of character, who has risen from poverty to wealth, and is devoted to a beautiful wife and a daughter who is just budding into womanhood. He is absorbed in amassing money so that he may surround his wife and daughter with every luxury. His wife becomes entangled with a dissolute nobleman, and, discovering the affair, David is about to wreak vengeance on the pair. He is restrained, however, and persuaded by a friend to sacrifice his revenge for the sake of his daughter. The wife is taken back after she is disillusioned as to the character of the nobleman, with the understanding that she is to leave David's house when the daughter's future is assured. Finding afterward in the man who attempts to force his attention on his daughter the wrecker of his happiness with his wife, David takes vengeance on him in a hand-to-hand encounter. The repentant wife discovers that she loves David; she is finally forgiven, and the husband and wife are brought together through their love for the daughter. In addition to the interest of the central theme there is a pretty romance and a comedy element in which a philosophical friend of David wins a dashing widow whom he has courted for another. The production was tastefully staged, and costumed correctly. Mr. Downing's role is heroic and emotional, and he

furnished an interpretation that was scholarly and full of dramatic fire and reserved force. He was the recipient of repeated curtain calls at the finish of every act. Louise, the wife, is almost as equally strong as the character of David, and Adelaide Fitz-Allen shared the honors equally with Mr. Downing. Another prominent part is that of Professor Condren, the philosophical friend, cleverly played by Eugene Moore. Large and interested audiences witnessed the three following performances of the play. For the coming week, opening Monday, the attraction at this house is Katie Emmett in *The Waifs of New York*.

Manager John W. Albaugh denies positively that he contemplates disposing in any way of his interests in the Lafayette Square Opera House, and makes the statement that the whole story, published in a Baltimore paper, is a fabrication. The information telegraphed *The Mirror* from this point last Monday night was looked upon as authentic, coming as it did direct from Mr. U. H. Painter, Mr. Albaugh's partner in the direction of the Lafayette Square.

Henry W. Savage, proprietor; Charles M. Southwell, general manager; George F. Kingsbury, resident manager; and William Woolf, stage director and producer of the Castle Square Opera company, were here Tuesday completing arrangements for their coming tenancy of Metzger's Columbia Theatre, which may be extended beyond the four weeks already planned for. The opening will be on September 13, and the first opera to be presented will be *The Beggar Student*, which will be staged elaborately. On account of the mid-week change of opera, the bargain matinees of Thursday, which were a feature last season, will be given on Tuesday. Frank B. Metzger will be the sole active manager of this house in the future.

The veriscope exhibition of the contest between Corbett and Fitzsimmons will be given at the New National Theatre one week instead of two, as previously announced, commencing September 13. The regular season with Joseph Hart in *The Tarrytown Widow* follows.

The attraction at the Grand Opera House next week will be Lewis Morrison's dramatic and spectacular version of Goethe's *Faust*.

The Lyceum Theatre has a strong drawing card next week in Bryant and Watson's American Burlesque.

The Boston Fiddlers' Female Orchestra closed their long summer engagement at Glen Echo on the Potomac last Tuesday, and on Wednesday Haley's Military Concert Band commenced an engagement for the remainder of the season.

Robert Downing will have a very busy six days during his next week's engagement in Baltimore. Besides his own business he will direct and personally rehearse his wife's (*Eugenie Blair*) company in her repertoire of strong emotional plays.

Robert Grau has five dates during the season at the Grand Opera House for his vaudeville performances.

Jack S. Hirsch is the business-manager in advance of Robert Downing this season, which means that the work ahead will be thoroughly done.

Walton Bradford, the programme publisher, has this season made arrangements to furnish the programmes for the Grand Opera House and the Lafayette Square.

## ST. LOUIS.

Effects of Hot Weather—Digby Bell—The New  
Columbia—Notes and Gossip.

(Special to The Mirror.)

St. Louis, Sept. 4.

The weather this week has been very hot, and in spite of the electric fans with which all of the theatres are provided it has been almost too warm for a thorough enjoyment of indoor theatricals. One or two of the theatres, however, have done a fine business.

Koerner's Park, after several weeks of opera, will close to-morrow (Sunday) night for the season. This week *Fatinitza* has been given, Miss Salinger, Francis Gaillard, Alice Gaillard, and Ben Lodge being cast in the principal parts. The season has been a good one, both artistically and financially. Next season a very strong company is promised.

The Boyton Theatre and Shoot-the-Chutes will remain open next week, and will have the regular change in vaudeville.

The Suburban, owing to the warm weather, will remain open indefinitely, with a change of programme each week.

The Imperial Theatre Stock company began rehearsals Thursday, and will open the season Sunday, September 12.

Digby Bell and his company, in *The Hoosier Doctor*, did a fair business at the Olympic Theatre. The attraction is worthy of a big attendance, but the regular patrons of the house were either out of town or sought cooler places of amusement. To-morrow night Miss Francis of Yale is booked, with Etienne Girardot in the title-role.

The Pulse of New York has held the stage of the Havila this week. At to-morrow's matinee *The Land of the Living* will begin an engagement. Last Wednesday night Manager Garen proved himself a hero by stopping a runaway horse that was dashing into the lobby of Havila's. A woman and little girl were in the wagon, and but for Mr. Garen's presence of mind both would probably have been killed.

Hopkins' Grand Opera House has drawn good audiences this week in spite of the weather. Commencing to-morrow, Trilby will be given for the second and last week, after which the regular season will open. The vaudeville artists for the coming week will be Caron and Herbert, Moa and Goodrick, Polk and Kollina, Mary Lane, Edna Collins, John West, and the Robbins.

The company engaged for a season of opera at the Fourteenth Street Theatre are here rehearsing. Among the principals are Laura Moore, prima donna; Madame Cottrelly, and Henry Hallam. The opening performance will take place Sunday, September 12.

George S. Johns, of the editorial staff of the *Post-Dispatch*, went to Washington, D. C., early in the week to be present at the initial performance of his new play, *David Laroque*, last Wednesday night. It was presented by Robert Downing and company, and telegraphic reports in Thursday morning papers pronounce it a success.

Emmet Devoy, a St. Louis boy, and nephew of the late Joseph K. Emmet, has signed to go with E. E. Rice's *Girl from Paris* company.

Work is progressing rapidly on the new Columbia Theatre. The contractors are several days ahead of their guaranteed work, and the interior of the building begins to show signs of completion. There are several gangs of men at work.

J. H. Lester, treasurer of Hopkins' Grand Opera House, is contemplating taking the *Jose Quintette* to England next summer.

Forest Park Highlands may keep open for some time owing to the large patronage Colonel Hopkins has had a phenomenal season of outdoor vaudeville this summer.

His French Doll, at the Standard Theatre, has

done a fair business this week. Wednesday night Manager Clifford, of the company, and Barney Fagan had a misunderstanding, and the company refused to continue, the curtain being rung down and the money returned to the audience. The following day, however, the matter was satisfactorily arranged, and the performances given until the end of the week. It is reported that salaries had not been paid. Tomorrow Girard's Inter-Ocean Vaudeville, headed by Nina Diva, will open. Among the other artists are Reilhofer's Alpine Troupe of Tyrolean Gondoliers, the Mathews, the Sisters Raymond, May Bennett, Wheeler and O'Neill, Reed and Young, H. B. Burton, Gracie Hiller, Lilly A. Gaty, and the Sisters Cannen. The performance will also consist of farce-comedy and burlesque.

Manager James J. Brady, of the Century, will be here in a few days. His house will open September 13 with Frohman's Lyceum Theatre Stock company.

W. C. Howland.

## BOSTON.

More Theatres Open for the Season—Plans  
and News—Benton's Budget.

(Special to The Mirror.)

Boston, Sept. 4.

One more Boston theatre fell into line to-night, and the holiday on Monday will see another open its doors, leaving the Columbia and the Zoo as the only places of amusement still closed.

The Grand Opera House opened its new season with a new management to-night, and Straight from the Heart was given in a splendid manner, and was greeted by a house that promises much for Manager Magee. This house is so well adapted for such productions that it seemed a shame to have it drop from its place, and the return to the old policy is a welcome one. Manager Magee is especially popular in Boston, and his friends made the opening of his theatre a gala night. Straight from the Heart has already been given in New York, and its Boston production was satisfactory in every way. The company is good, and the scenic effects so startling as to create much enthusiasm.

The attractions for the coming week will be as follows: Hollis: Opening its season with *Courted Into Court*, with Marie Dressler and John C. Rice in the leading parts. Boston: The Cherry Pickers, which opens a short run. Park: A Black Sheep, for its farewell engagement. Museum: One Round of Pleasure. Bowdoin Square: The Span of Life. Castle Square: The Charity Ball, which opens the regular Winter season of the stock company.

Another Boston society girl is going on the stage. This latest aspirant for honors is Doris Huntington, who has played such parts as Rosalind, Lesh, and Parthenia, although she is still in her teens. She has gone to New York with her mother to interview Charles Frohman and other managers.

The final rehearsals of *The Walking Delegate* are now being held at the Tremont. The only old members of the cast are Oscar Girard and Christie MacDonald, while the new comers are Anna Lichter, Edith Hardy, Ardine Bouvier, N. S. Burnham, William Schuster, Harold Going, L. T. Girard, J. B. Neschaert, Arthur Etherington, and F. N. Todd.

E. W. Dunn has got a capital advertising device, and as a result nearly every electric fan in Boston is advertising *Courted Into Court*. He had the title of the play printed on silk streamers of white and red, and they are now switching away at a rate that is sure to call attention to the opening attraction at the Hollis.

When the delegates to the National Young Men's Catholic Union got through their convention this week most of them went in a body to Keith's.

Melbourne McDowell has bought a new yacht, the *Roadster*, from Charles Francis Adams 2d.

C. W. Currier has served during the past summer as advertising manager of steamer *Leviathan*, and when the Patriarchs Militant chartered it to go to a trip along the coast of Maine, Mr. Currier went as guest of Colonel J. D. Lowe.

During the rehearsals of W. H. Crane's company at the Hollis, every one went enthusiastic over Eugene Presbrey's new comedy. It is of the Revolutionary period, and Annie Irish has an exceptionally good part, that of a brilliant woman of wealth and shrewd sense, a widow with a young daughter, played, by the way, by Percy Hawwell. Mr. Crane's full company left Boston 3 for New York to spend a whole day being photographed before leaving for San Francisco.

Nellie Salome Thomas, now abroad, will sail for this country in a week, as she has refused an offer to remain in Europe as soloist with the Royal Welsh Choir. She will go on a concert tour of this country during the winter.

H. Price Webber writes me that he has been spending a pleasant vacation at Augusta, Maine, after his successful season in the New England States and Upper Provinces with the Boston Comedy company. I understand that when he went to St. John last week he held a sort of royal progress through the streets of the city, as all the best known people in the place were anxious again to see their old-time favorite.

I should have spoken last week of the splendid work done here for the new version of Uncle Tom's Cabin by Alexander L. Pach. Last year he did the press work for the Star in New York.

John L. Sullivan has started on his season with his comedy company, but he says that he is too fat to train for another fight. However, he says that he means business in regard to the Boston mayoralty contest. He will have to return and hustle, for the soubrettes who are playing in Boston say that they have no chance to get their pictures in the papers on account of the number of pretty girls engaged to bachelor candidates for the position whose portraits have been published with the most reckless abandon.

It is safe to say that the Hollis will give more new things than any other house in Boston, as only two plays have been booked which have been seen before in this city, a rather remarkable record for a house, but just the sort of thing that one would expect from such an up-to-date manager as Isaac B. Rich. The two are *The Widow Jones* and *The Heart of Maryland*. New plays will be brought here by Nat Goodwin, W. H. Crane, Julia Marlowe, E. H. Sothern, and Richard Mansfield, while Maude Adams is a new star with a new play. Other novelties never seen in Boston are *Courted Into Court*, *In Town*, *The Whirl of the Town*, and the new productions by the Empire, Lyceum, and Daly's stock companies.

Charles A. Metcalf is making splendid progress at the City Hospital, and his friends will be glad to know that he is so much better that he will be able to leave the hospital next week.

John B. Schoeffel has settled down to work at the Tremont. He has inaugurated a number of new ideas, and as a result things are moving very smoothly there. Mrs. Schoeffel is still at Manchester, but after a little time she will move her housekeeping goods to this city, and will be at home for the winter.



It was a splendid business that Trilby had at the Castle Square last week, and the audience stood ten deep at every performance after the house had been sold out. Lillian Lawrence was as good a Trilby as Boston has ever seen, and J. H. Gilmore did great work as Svengali. It seemed funny to see Mary Sanders and Rose Morrison playing thinking parts, but they are such valuable members of the stock company that they are ready to do anything. Great in art, and the Castle Square is its resting place.

James Gilbert has returned to Boston for the season. Mrs. Gilbert and their son, Victor, have been at Bennington, Vt., for a part of the Summer.

Mario Tavery, who has been singing at Keith's, has received an offer to head another grand opera company, but she does not wish to take up such a burden again. She may go to California for the winter to teach, and may settle there permanently. If that is the case her husband will close up his business in England and return to America.

Nat Goodwin will rehearse his company in New York previous to opening his season at the Hollis, 27. He is to produce Mrs. Ryley's Richard Savage in the course of the season, but I am not sure that Boston will let him play anything but an American Citizen, which made a tremendous hit here last season. JAY BUSTON.

CINCINNATI.

Improvements in the Theatres—Opening Attractions—Professional Chat.

(Special to The Mirror.)

CINCINNATI, Sept. 4.

The new Walnut Street Theatre will be thrown open to-morrow afternoon to the public for the first time under the management of M. C. Anderson. The attraction will be Hoyt's A Milk White Flag, in which Mary Marble will play a leading role. The theatre has been repaired, cleaned, painted, and frescoed throughout. New carpets have been laid and the electric lighting has been improved. The interior is very handsome and makes good Mr. Anderson's claim that he would make the house one of the finest in the country. The box office, which was formerly in the centre of the lobby, has been moved to the south side, giving more room for ingress and egress of the audience. The entrance has been made of the new mosaic tiling. A great deal of money has been expended in the improvements. The Walnut will be a popular price house, the highest charge for admission being 50 cents, and the better class of attractions will be the kind to hold the boards.

Managers Rainforth and Havlin, of the Grand, have not been backward on their part, and for a long time the house has been given over to artisans. The windows on the Longworth Street side have been bricked in, and the lighting thereby made more easy for the eyes. The long corridor has been nicely frescoed and the interior shows the refreshing effects of a general house-cleaning. The Al. G. Field Minstrels opened a preliminary season with a matinee this afternoon. To-night they had a large audience. They will give two performances Sunday. The house will then be dark until September 6, when the regular season will begin.

The Boston Lyric Opera company, from the Castle Square Theatre, Boston, continues its big engagement at Chester Park and produces Gilbert and Sullivan's The Gondoliers the coming week. This will be the second time this opera has been given in Cincinnati, and the advance sale shows that it has not been given often enough.

Rush and Flynn's extravaganza, The Broadway Girl, is booked for Heuck's for the week beginning Sunday. The audience will relish the change from the melodrama, and certainly appreciative houses will be the rule.

Monroe and Hart as the stars, and Lola Pomeroy as leading lady, will appear at the Fountain Square to-morrow in the bright skit entitled The Gay Matinee Girl.

The Selter and Martin Uncle Tom's Cabin company brings horses, donkeys, mules, ponies, bloodhounds, and the actors requisite for the drama to Robinson's to-morrow. The advance notices indicate that all the paraphernalia will be on hand in surpassing quality.

Renben Payne, John Havlin's son-in-law, in connection with William Barbour, will run the Stratford Hotel in the Walnut Theatre Building the coming winter.

John Noonan, of the Ludlow Lagoon, has shown great enterprise in engaging his attractions for the coming week. The bill is headed by Johnstone Bennett and S. Miller Kent in their sketch, A Quiet Evening at Home. They come directly to the Lagoon from Europe. On the bill also will be John Kernell, the Everett Trio, and the De Forrest Sisters.

There will be no change in the staff of the Grand this year, and the following, who have proved their competency, will be in their old positions: T. G. Aylward, treasurer; Admiral N. Foster, assistant treasurer, and John Mayon, door keeper.

Elizabeth Warren, a widow of Charles Warren, both of whom were well-known actors, died here recently. Her will was probated a few days ago, and in it she bequeathed the bulk of her estate, amounting to over \$6,000, to her granddaughter, Charlotte Peters, known professionally as Billa Gordon.

WILLIAM SAMPSON.

BALTIMORE.

Academy's Opening Next Week—Robert Downing at Ford's—Other Houses.

(Special to The Mirror.)

BALTIMORE, Sept. 4.

The Academy of Music will open the season on September 6 with the Castle Square Opera company as the attraction. The opera produced will be Pinafore and Cavalleria Rusticana. This beautiful house has been thoroughly cleaned and brightened up, and it is as attractive now as the night it originally opened, a little less than a year ago. The Castle Square Opera company is expected to repeat the success of last season.

Robert Downing, appearing in his new romantic drama, David Laroque, will open the season at Ford's Grand Opera House. It is said that Mr. Downing has surrounded himself with a competent company and gives a very good performance. The veriscope is presenting the Corbett-Fitzsimmons contest at Ford's this week.

M. Guille, the tenor, will appear at Electric Park next week as one number in a first-class vaudeville bill.

Lew Dockstader and a monster vaudeville combine are announced for this week at the Auditorium Music Hall.

The Gay Manhattan Burlesquers will be the attraction at Kernan's Monumental Theatre.

HAROLD RUTLEDGE.

Vaudeville sketches and comedietas written to order with opportunity of immediate production and engagement. Albert Ellery Berg, Mirror.

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Adler, Miss  
Ayres, Virginia  
Anglin, Margaret  
Abbott, Una  
Abbott Sisters  
Allen, Frank, Mrs.  
Bell, Louisa  
Bidwell, Sylvia  
Busby, Jessie  
Ball, Mad  
Bouton, Mabel  
Barr, Emmaline  
Bell, Caroline  
Butler, Alice  
Sutton, Johnstone  
Rostelle, Marie  
Beaudet, Rose  
Bergman, Henry, Mrs.  
Berkley, L. M., Mrs.  
Butler, Nellie, Mrs.  
Berkley, Louise  
Bayer, Lillian  
Barnum, Marie  
Comstock, Nellie  
Cowles, Ida  
Chydren, Marion  
Craddock, Nannie  
Clayton, Blanche  
Carle, Alice  
Clausen, Elida  
Chase, Helen  
Connelly, John, Mrs.  
Cummings, Mrs.  
Blanche D.  
Chanton, Lillian  
Crown, Nina  
Claire, Gladys  
Carleton, Minnie  
Crane, Charlotte  
Clark, Lida  
Crawford, Floy  
Conlin, E.  
Clifton, Caroline  
Carline, Nina  
Cawendi, S.  
Callahan, Nellie  
Cummins, Grace  
Calk, Marjorie  
De Frowse, Mrs.  
De Vernon, Vall  
Denning, Dorothy  
De Mar, Estelle  
Dupree, Minnie  
Dow, Myrtle H.  
Ditt, Josephine  
Dalish, Kate C.  
Desmond, Addie  
Davidson, Pauline  
Dale, Norma  
Dressler, Clara  
D'Arville, Carmile  
Dudley, Daisy  
Etta, Mlle.  
Elbridge, Amber  
Elmer, Stella H.  
Fuller, Lois  
Francis, Helen  
Fox, Helen  
Franklin, Nellie  
Fuller, Minnie  
Fitz Allen, Adelaide  
Fisher, Grace  
Fitzgerald, Kitty  
Forrest, Louise  
Forsell, Elvina  
Fikins, Grace  
Holden Bros.  
Howard, Ralph  
Hunsell, Frank  
Hale, Walter  
Howe, Julius  
Harvey, Geo.  
Hale, W. Morris  
Hurligh, Francis  
Hill, E. C.  
Hawley, Frank V.  
Huntington, Wright  
Harkins, James  
Howarth, William  
Harrison, John T.  
Hafford, John  
Holt, E. H.  
Harold & Stein  
Holl, Frank  
Hartley, Fred.  
Harris, H.  
Haffel, John  
Hennsey, D.  
Hanchett, D.  
Hatch, Augustus  
Holland, Robert  
Irving, Phil. H.  
June, J. K.  
Julian, Martin  
Junker, W. A.  
Jackson, E.  
Joyce, Edwin  
Jewett, Henry  
Jenkins, J. H.  
Kent, Geo.  
Kint, Geo.  
Kearney, Geo.  
Kelly, Steve  
King, G.  
Kohler, Max  
Kelly, Dan A.  
King, Emmett C.  
Kennedy, Harry  
Kearny, Orlyn  
Kearney, Alexander  
Klein, Alfred  
King, Chas. W.  
Kent, J. B.  
King, Steve T.  
Korpey, H.  
Keena, Thos.  
Lann, John  
Lavery, Wm. H.  
Lawson, Louis  
Little, Chas. H.  
Lynn, John  
Leavitt, M. B.  
Luther, Fred  
Laugham, H. A.  
Lafette, J. J.  
Leacock, Geo.  
Lawa, E. H.  
Lawrence, W. N.  
Lewis, Arthur  
Lander, Frank  
Lorison, Geo.  
Lowe, Robert F.  
Lynn, John  
McGowan, Wm. H.  
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# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)  
The Organ of the American Theatrical Profession  
1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, \$40;  
Half-page, \$75; One page, \$140.  
Professional cards, \$1 a line for three months.  
Theatre and "display" professional cards, \$3 for three  
months; \$5 for six months; \$8 for one year.  
Singers' Directory cards, \$1 a line for three months.  
Leading notices marked "A" or "L" 50 cents a line.  
Changes for inserting portraits furnished on application.  
"Deferred" positions subject to extra charge. Space on  
last page except from this condition.  
Sundays close at noon on Friday. Changes in stand-  
ing advertisements must be in hand by Friday noon.  
The Mirror office is open and receives advertisements  
every Monday until 7 P. M.

## SUBSCRIPTION.

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script.

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NEW YORK, - - - SEPTEMBER 11, 1897

Largest Dramatic Circulation in the World

## CURRENT AMUSEMENTS.

DALY.—THE CIRCUS GIRL, 9:30 P. M.  
EMPIRE.—SECRET SERVICE.  
FIFTH AVENUE.—A SOUTHERN ROMANCE.  
FOURTEENTH STREET.—SHALL WE FORGIVE HER?  
GARRICK.—THE GOOD MR. BENT, 9:30 P. M.  
GRAND OPERA HOUSE.—A CONTENTED WOMAN.  
HARRISSTON'S OLYMPIA.—VAUDEVILLE.  
HOTT.—NEVER AGAIN.  
KEITH'S UNION SQUARE.—VAUDEVILLE.  
KOSTER AND HALL.—VAUDEVILLE, 9:15 P. M.  
LYCEUM.—CHANCE ALLEY.  
PEOPLE'S.—THE INDIAN.  
PLEASURE PALACE.—VAUDEVILLE.  
PROCTOR'S 324 STREET.—VAUDEVILLE.  
STAR.—THE FAVORITE.  
TONT PATON'S.—VAUDEVILLE.

## THE ROSTER.

The Mirror this week spreads before its readers the first installment of the Theatrical Roster for the season of 1897-98. The publication of the first installment of the Roster last year was made on practically the same date, and a superficial comparison of the results, as far as it can be made between the two seasons from these first publications, will prove interesting. Of course, several companies already organized are not represented in this number of THE MIRROR; but a glance over the printed list will show that a great majority of the representative theatrical organizations are here given. Any thorough comparison as between the seasons must necessarily await the later publications yet to be compiled.

As between the two seasons, however, the expectation of greater activity and more ambitious effort, based on the recent remarkable improvement in general business, is borne out by the results at hand. It will be remembered that during the disastrous seasons of 1894-95 and 1895-96 theatrical managers showed an enterprise that no other business could parallel, and the number of companies sent on the road during those seasons was surprisingly large. But there was a retrenchment last season corresponding with the general stagnation of business and forced by the misfortunes of the two preceding years.

In the first installment of the Roster for the season of 1896-97 there was a total of 303 American companies. The list published this week shows 273 American companies, an increase of 70 over the showing at this date a year ago.

When the list for the season is completed, a comparison of value will be made with the list of a year ago. In the meantime it may be said that there is much encouragement to be derived from a perusal of the present list with that of last season at this time. The increase in the number of stock companies devoted to good drama is notable; the increase of "dramatic" companies, or companies dealing with the more ambitious and serious of plays as distinguished from those of a lighter and more ephemeral character, is remarkable, and the new productions are apparently to be more numerous and more elaborate in plan than for several seasons. THE MIRROR continues this season the publication of a Roster of English companies, a feature original with this paper a year ago.

THE statement that the venerable GLADSTONE was stage-struck in his youth does not, upon reflection, cause surprise. Almost any great statesman would have made a great actor, and vice versa.

THE daughter of a Southern evangelist who in his time has used the stage as a text for denunciatory sermons proposes to adopt

the theatre as a means of livelihood, and her father consents. Circumstances beget strange inconsistencies.

## MRS. JOHN DREW.

In the death of Mrs. JOHN DREW the theatre has lost one of its most characteristic and venerable figures and one of its brightest ornaments. For many generations yet to pass her name and fame will have a proud place in the comparative literature of the stage, and all now living who have known her or enjoyed her art, players and public alike, will cherish her memory both as actress and woman.

Born to the theatre, Mrs. DREW for nearly seventy years—an almost inconceivable period as life goes—was industriously engaged in it as actress and manager. As an actress she was essentially a comedienne of the old school, and she was a comedienne of rare gifts and personality. Yet her versatility was pronounced, and she was successful in a wide range of characters. She played with fine effect the heroines of the repertoire popular in the theatre of a generation ago, parts largely in disuse now, as well as great roles in classic dramas that are still periodically revived; and in her time she shone also in such Shakespearean figures as Rosalind, Adriana, Queen Elizabeth, Portia, Katherine, Beatrice, and Lady Macbeth. This generation had little opportunity to study Mrs. DREW's artistic variety, and by theatregoers of recent years she is remembered almost solely for her inimitable impersonation of Mrs. Malaprop in *The Rivals*. In this she was supreme at the time of her retirement, and owing to her relinquishment of other roles, as well as to her identification with this in distinguished association, the stage chroniclers of the future will probably fix upon her latest achievement as her greatest. For thirty years Mrs. DREW managed the Arch Street Theatre, Philadelphia, and during that period she not only won great vogue as an actress but made that city a theatrical centre. She was a contemporary with the elder BOOTH and FORREST, with MACREADY and EDWIN BOOTH, with FLORENCE, CLARKE, and OWEN, of the noted dead, and with COULDOCK and JEFFERSON, who still survive.

Herself descended from a theatrical family, Mrs. DREW has perpetuated the line. Her descendants grace the stage and honor it. Perhaps no tribute could more aptly be paid to her than the one voiced by JOSEPH JEFFERSON: "She was a great actress, a dutiful wife, a kind and thoughtful daughter, and a loving mother."

## A PESSIMIST'S IDEAS.

THE London correspondent of the Philadelphia Ledger in a recent letter made note of a communication in an English paper, signed by "A Discontented Playgoer," who gave eight reasons for the alleged decline of the British drama.

In the first place the discontented person strangely contended that we do not live in romantic times, and that, therefore, dramatic material is scarce; in the second, that the playwright is honored but slightly, and not rewarded with such marks of distinction as are granted to his interpreters, the actors; thirdly, that theatrical managers are commercial rather than artistic in their aims; fourthly, that the actor-manager system militates against dramatic excellence; fifthly, that the cost of production makes it impossible to produce plays experimentally; sixthly, that the public does not want good plays; seventhly, that English dramatic critics are incompetent; and eighthly and lastly, that there is no stage patronage and no societies formed to raise the level of dramatic writing or to educate the public taste. Until all or some of these circumstances are altered, the writer held that there is not likely to be any revival in England of dramatic excellence and authorship.

It is hardly worth while to puncture the bubbles of this pessimist. It is pertinent, however, to remark that romance is to be found to-day in the affairs of life, as it always has been, and as it always will be, with great advantages as to past experience and new elements for its treatment in drama and fiction; and it lives in the drama of to-day, for which there is a superabundance instead of a scarcity of material. The playwright of these times is honored as greatly as the actor, and his rewards generally are greater than those of the actor; and if he be successful in his plays he lives in luxury, whereas there were many of his predecessors who wrote great dramas, yet lived in penury. If managers are commercial in these days, many of them are so with an underlying artistic purpose because it pays; for they give to the stage productions far more elaborate and verisimilar than any the old stage ever knew, and the public commends them by supporting adequately the very best of offerings. As for the other contentions of "A Discontented Playgoer," they are unworthy of attention.

## PERSONALS.



SOTHERN.—E. H. Sothern, while rehearsing a fencing bout last week for *'Change Alley*, was accidentally wounded in the knee by C. P. Flockton, and it was feared that a postponement of this week's opening might be necessary. The wound is painful, but not serious.

O'NEILL.—James O'Neill suffered a painful accident on the opening night of *The Dead Heart*, at Norwich, Conn., August 31. The wedding from a gun fired in the Bastille scene struck him on his foot, tearing off the top of his shoe and burning him badly. Although in great pain, Mr. O'Neill finished the performance.

GOODWIN.—Nat C. Goodwin will return this week from Europe and rehearsals of *An American Citizen* will be begun upon his arrival.

BISHAM.—David Bisham, the operatic baritone, will arrive from Europe next week to sing at the Worcester Festival. He will return to England for the Birmingham Festival, and then come hither again for a concert tour.

CRANE.—William H. Crane and his company left last Saturday for San Francisco, where they will open on September 13 at the Baldwin Theatre.

MORTON.—Dorothy Morton was ill for a few days last week, and her role in *Very Little Fanst*, at Olympia, was played most acceptably by Allene Crater.

SOUSA.—John Philip Sousa received last week a handsome decoration in the form of an American flag enameled upon gold, the gift of a guest at Manhattan Beach.

DE VREE.—Clementine De Vere-Sapio arrived last week from Europe for an Autumn concert tour. She expects to reappear next season at Covent Garden.

FROHMAN.—Daniel Frohman, who will return this week from the West, has arranged with Hobart Chatfield Taylor to write an American society play for the Lyceum company.

HOPK.—Anthony Hope, author of *"The Prisoner of Zenda"*, will arrive in this country on October 18 to lecture under management of Major J. B. Pond.

GILLETTE.—William Gillette, at the reopening of Secret Service at the Empire last Wednesday, received beautiful floral tokens from members of The Twelfth Night Club, who occupied a box, and from the Women's Press Club.

ARONSON.—Two serenades, *"The Picaninny"* and *"Japonica"*, by Rudolph Aronson, were played at the recent concert of the Manuscript Society, and at Manhattan Beach last Sunday by Sousa's Band.

McKEE.—Frank McKee, who is one of the town's most loyal baseball enthusiasts, will be very rich, they say, if the New York team should win the pennant, which looks just now like a somewhat remote shot.

BARNET.—R. A. Barnett is writing an operetta and a musical comedy. The latter, originally called *The Ballet Girl*, has been rechristened *The Danseuse*. Many other folk had chosen *The Ballet Girl* for a title.

SMITH.—Harry B. Smith has superintended, in London, the rehearsals for the English production of *The Wizard of the Nile*.

DODSON.—A portrait in oil of J. E. Dodson as Cardinal Richelieu in *Under the Red Robe* will be shown by a prominent artist at the Autumn exhibition of the American Academy of Design.

RUSSELL.—Lillian Russell, it is rumored, will present in London next season not only *The Wedding Day*, but a new P. G. Woffington opera, with music by Sir Arthur Sullivan.

KEITH.—B. P. Keith will sail from England, homeward bound, late in October. He has been away from Boston for about eighteen months.

SEIDL.—Anton Seidl arrived last Friday after four months in Europe. He will conduct his concerts in this country as usual during the season, and next year will direct again the opera at Covent Garden.

FISKE.—Harrison Grey Fiske, editor of *The Mirror*, is enjoying the season of the Adirondacks.

ROBSON.—Stuart Robson is rehearsing his new comedy, *The Juckins*, at the Chestnut Street Opera House, Philadelphia, where it will be produced next week.

DALY.—Mr. and Mrs. Philip Daly, Jr. (Jennie Joyce), who were married several years ago by a civil ceremony, were wedded again at Long Branch last Friday according to the rites of the Roman Catholic Church.

POWER.—Charles E. Power, manager for Mrs. Fiske, is at one of the Adirondack resorts.



Dear old Broadway—how I love you! I didn't do a thing last week but walk from Forty-second Street to Fourteenth, and I had two ice cream sodas on the way.

It's always bright and sunny weather there, that's a fact. How I'd hate to have to go to Klondike just now, with all the theatres opening up and all the new plays and the new Fall hats in sight.

It does make one feel so at home to swing around the curves on a Broadway cable car and have the conductor tell one to stop lively.

There is something about the pure ones that circulates on the Rialto that makes one feel distinctly in the "pink," as my friend Chuck Connors would say.

Let others have the babbling brooks and the towering majesty of the mountains; the smoky stretch of beach and the rose grown piazza. Give me New York, where the gold bricks grow.

I rode uptown in a Boulevard car the other day with two awfully pretty actresses who were studying parts in *What Happened to Jones*.

I heard them talking over their parts. They didn't like the way the author said things. They wanted the whole play made over.

"When Mr. ——— writes that speech to me it makes me feel so foolish," said the little one.

"I suppose we make the author feel foolish often, by the way we do his lines," said the other. How we women do love each other.

Has anybody ever dramatized the janitor of a New York flat? Has Hoyt missed it?

He is the autocrat of the dumbwaiter; the king of the keys, and the general manager of creation. The milkman trembles at his frown and the servant girl cringes to him in order that she may be allowed to live and flirt with the iceman through the speaking tube, undisturbed.

No one need worry about life's problems or uncertainties while there is a flat janitor in the neighborhood. He will look after everything and see that the world continues to revolve on its axis.

I have in mind one special janitor of an apartment house well up near the hundreds who not only will not allow the tenants to touch the dumbwaiter when he is not in the cellar but who arranges the length of time visitors may remain who call on the tenants.

No pianos must sound after ten and no conversation must take place in the halls. The elevator stops running at eleven and there is no other way to get out or to get in to the upper apartments after that hour.

"Decent people go home before eleven when they pay a visit," he says in explanation of this peculiar state of affairs.

I suppose he thinks that the indecent ones can just as well remain for the balance of the night.

Truly the janitor is King.

The Matinee Girl has been having lots of fun with a check book of late. Pa gave me one early this Spring. He said he wanted me to cultivate a spirit of independence.

Now he says I can have a dynamite bomb or any harmless little thing like that to play with, but I can't have another check book. Never any more.

You see, I did make a few mistakes such as crediting deposits twice and adding checks instead of subtracting them, and I forgot to fill out a few stubs. I would make up my mind to deposit fifty dollars in the morning so I would credit it in that dear little check book, and sometimes I'd go down town to meet some of the girls and go off to luncheon or a Turkish bath and forget all about the bank.

The book had lots of blank checks left in it, so I knew it must be all right, anyhow. But those stupid people at the bank sent me a letter saying: "You have overdrawn your account sixteen dollars and fifteen cents. Please make your account good before to-morrow morning at twelve."

I just sat down and wrote them: "I beg to inform you that you are very much mistaken. There are eighteen blank checks still left in my book. I shall take great pleasure in showing them to your president if he calls to-morrow." Then I inclosed a card. And I sat down and made out another check to the dressmaker just to show them I knew what I was doing.

Then what do you think they did? They wrote to pa, the mean things—and pa took it away. No more check book! If I could only find that book I'd make out the other seventeen and send them to the Charity School. It seems a shame to waste them.

THE MATINEE GIRL.

## AMONG THE DRAMATISTS.

Charles Reade Gilbert has completed a war time melodrama, *In the Long Run*, which a prominent manager is considering.

Walter C. Hoffman has written a new musical comedy, *The Uncle from Alaska*, and is arranging for its early production.

Charles T. Vincent has completed the scenario of a new farcical comedy.

Charles Eugene Banks, a Chicago newspaper man, has written a war drama with the battle between the *Monitor* and the *Merrimac* as its central incident.

Charles T. Dazey, now in England, will soon return to this country with several new plays.

Frank J. Martin has made arrangements whereby several stock companies will produce his curtain raiser, *Dinner for Five*, which was well received at the Lyceum Theatre, Cleveland, in June.

The Washington Correspondent is the title of an original comedy in prologue and three acts by William T. Kirby, of Washington, D. C., which has been copyrighted and is in the hands of several prominent managers who are considering it for production during the approaching season. Mr. Kirby is completing a farce-comedy in three acts, *Mr. Winter's Wives*.

A. E. Lancaster's farcical comedy, *A Wise Child*, produced Monday by George Holland at the Girard Avenue Theatre, Philadelphia, will be taken on tour. Mr. Lancaster's blank verse tragedy, *Joanne d'Arc*, based on Joseph Fabre's play of the same name, will be brought out by Mr. Daly at his New York theatre during the coming season, with Miss Rohan in the title role.



## DEATH OF MRS. JOHN DREW.



A remarkable career has been closed by the death of Mrs. John Drew. Her life was one of excitement and vicissitude and achievement that stretches back far beyond the horizon line of the lives of most of the actors and actresses of to-day. When many of the mothers and fathers of the present generation were yet unknown Mrs. Drew was active in the theatre, and long after others who started with her had been lost to sight she was still prominent.

Mrs. Drew is dead, but she will live long in memory, and in the nineteenth century records of the American stage she will ever remain a prominent and representative name. She was an excellent actress, and was more than this. In the field of theatrical management she was eminently successful, and she lent additional honor to the name of mother.

While distinctively an American actress, Mrs. Drew was a native of England. In London, on January 10, 1818, a girl was born to Mr. and Mrs. Kinlock, English players of reputation, and it was only twelve months afterward that the then somewhat immature young actress made her first appearance upon the stage. As she looked her part perfectly, it may be assumed that this debut was a success. Thus it was that Mrs. Drew began her professional career seventy-eight years ago, which made her the oldest actress, in point of service, upon the American stage. Clara Fisher Maeder, who is still living, but who retired from the stage seven years ago, was Mrs. Drew's closest rival for this distinction.

After her appearance as an infant in arms, little Louisa Lane, as she was called, was seen no more upon the stage until she was six years old, when she appeared in Liverpool as Agib in *Timour the Tartar*. Shortly afterward Louisa's mother, who was herself an accomplished actress and singer, brought the little girl to this country, and she made her American debut on September 26, 1827, at the Walnut Street Theatre in Philadelphia as the little Duke of York in *Richard III.* Junius Brutus Booth was the deformed and villainous Gloucester. "I like to date my stage career from my first appearance in this country," once wrote Mrs. Drew. "Though many years have passed I still remember vividly that first appearance in Philadelphia. The performance of the elder Booth as Richard made a most powerful impression upon me. His dramatic force and magnetism were like a giant whirlwind sweeping all before it. I have never seen any one else in that part who seemed to so completely realize it as he did. It seemed as though Shakespeare must have had him in mind when he conceived and wrote the part."

Years afterward Mrs. Drew played a great deal with the tragedian with whom, as a child, she made her American debut, appearing in the leading feminine roles in his repertoire. She used to tell many anecdotes of him and his eccentricities. One night when the play was *Hamlet*, and Mrs. Drew was Ophelia, the melancholy Dane was not to be found when the time came for the curtain to rise. At last when it had been about decided that no performance could be given, he was discovered perched on one of the rafters high among the wings, apparently indulging in a profound reverie. Mrs. Drew used to say that Junius Brutus Booth didn't care a fig about you so long as you answered the requirements of the play. Off the stage he hardly knew that you existed, and thus concealed in a mantle of unimportance and insignificance his robust personality was not particularly brought to bear on you, and life in the tragedian's company was not unpleasant. Macready, said Mrs. Drew, was the most forbidding and difficult of all the great actors of the day to please. While Edwin Forrest did not go out of his way to make himself agreeable to his supporting companies, the employment of tact made smooth sailing with him.

Early in the year after little Louisa Lane's appearance in Philadelphia her mother brought her to New York, where she appeared for the first time on March 6, 1828, at the Old Bowery Theatre, as Little Pickle in *The Spoilt Child*. She shortly afterward played in *The Infant Prodigy* and other comedies in Boston and Baltimore. A play called *Twelve Precisely*, or *A Night at Dover*, was written to give the precocious talents of the little girl an adequate vehicle, and she scored a great success in it at the Walnut Street, Philadelphia, in 1829. The play thoroughly tested her abilities, as in it she played five characters, ranging from a child two years of age to the Marchioness de Grenville, a fashionable woman of the world. Two years afterward the little actress set sail for Jamaica. The ship was wrecked, and the passengers were forced to stay several weeks in San Domingo during a yellow fever epidemic. On this trip her father died. Soon after Louisa's return she appeared in Washington in the company and upon the evening during which Joseph Jefferson made his debut as a baby of four years in Rice's negro sketch, *Jim Crow*. Mr. Jefferson has described this little episode charmingly in his autobiography.

At this time child actresses were in great demand, their vogue being somewhat similar to that of the Little Lord Fauntleroy period a few years ago. As a result of this popular demand for children on the stage and of her own precocious talent, little Louisa was a reigning favorite with the theatregoers of Eastern cities. "I was intensely enthusiastic in my feeling for my profession, as, indeed, I am yet," said Mrs. Drew, in a conversation. "I applied myself to studying it with great zeal, and was extremely anxious that the audiences and everybody should like me. To these feelings I attribute most of my early success. I studied my profession, as I say, but that was about all my school

days consisted of—just one-quarter in London when I was a very little girl and a few months of attendance at a school in Baltimore. Aside from that I have absorbed what general information I possess. I have learned my lessons from experience and the open book of life. And, then, acquaintance and friendship with the great number of extremely clever and talented people I have known is a liberal education in itself."

In the early thirties Louisa Lane became too large for the baby parts in which she had been so successful and too immature for the usual lines of business. For about two years she was not seen upon the stage, but in 1833 she reappeared as a member of the Bowery Theatre Stock company, having meanwhile passed from childhood into charming youth. She had ceased to be an infant prodigy; her work as a full-fledged actress here began. She played with all of the great actors and actresses of the day, and acquired more thoroughly than she had ever possessed it before the habit of industry. These were the working days of the profession. The bill was changed nightly, and it never contained less than two pieces; not infrequently three or four were performed. Most of the actors and actresses sang as well as acted, and entertained the audiences with songs and dances during the waits between the acts. One of the triumphs of Miss Lane's association with the Old Bowery was her rendition of the role of Julia in *The Hunchback* when she was fourteen.

The year 1836 was an eventful one in the life of the young actress. She had acquired sufficient experience and training at the Bowery Theatre to equip her as a leading lady, and Francis C. Wemyss offered her this position in his stock company at the Walnut Street Theatre, Philadelphia. In the same year Miss Lane married Harry Hunt, a handsome young Irish actor in the company. Mr. Hunt possessed a fine voice, and was in demand as the singing hero in the melodramas and light operas of the time. He was Francis O'Swaldstone in *Pocock's Rob Roy*, Harry Bertram in *Guy Rannering*, and Sanford in *Sweethearts and Wives*. He had been a member of the fast set which had surrounded George the Fourth before his ascent to the throne, and was a gentleman of dashing manners and great animal spirits. The most memorable event of Mrs. Hunt's connection with this company was the part she played in the first production in this country of Bulwer's famous play, *Richelieu*, on September 24, 1839. Edwin Forrest played the Cardinal, Edmund O'Connor, Dr. Manpreet, and Mrs. Hunt, Julie de Mortimer. Manager Wemyss staged the production in a manner which, for those days, was magnificent, and Forrest was so pleased that he promised to play one night gratuitously at the end of the run. He scored a great triumph in the part of Richelieu. The wonderful success of the play and actor marked a new era in American dramatic history, and in the career of the tragedian. "Up to that time," Mrs. Drew has said, "the great drawback to Forrest's impersonations had been their excessive robustness, not to say boisterousness; but with his performance of Richelieu he seemed to realize the necessity of toning down his redundant vigor. From that time he became more subdued and natural."

After two seasons under the management of Wemyss, Mr. and Mrs. Hunt joined the Chestnut Street Theatre Stock company, which was under the management of Lewis L. Pratt, and which contained among its number Peter Richings, the father of Caroline Richings, who reigned supreme for years in the hearts of the American public as a prima donna, and who died a few years ago poverty stricken and forgotten. During her engagement with this company Mrs. Hunt played Beatrice and Ophelia. In the years immediately following she toured the country, appearing in the large cities in a wide range of character, and proving that she possessed wonderful versatility as well as great talent. She ran the gamut from the tragic roles of Shakespeare to the soubrette parts of farces. Besides the elder Booth and Forrest and Macready in tragedy she had supported at this time John Sleeper Clarke, John E. Owens, Joseph Jefferson, and others in comedy, and had fairly won her position as one of the most accomplished all-round actresses on the American stage. She played gay young girls and hags bent and trembling with age on the same evening with equal facility. In 1842, in *Blanche Heriot*, at the old Park Theatre, she completely captivated the theatregoers of New York, who realized that the bud of promise they had seen in little Miss Lane at the Bowery had burst into luxuriant flower in Mrs. Hunt.

In 1848, after securing a divorce from Harry Hunt, the popular actress married George Mosop, a fairly good actor of Irish birth, who was chiefly remarkable because he could not speak without stuttering badly off the stage, although before the footlights his language was as smooth and flowing as that of an orator. He died a year afterward, and in 1850 Mrs. Mosop, while acting at Meech's Museum in Albany, met and married John Drew, the best comedian in America in Irish parts and those requiring elegance and dash and broad humor. Like Hunt and Mosop, he was a native of Dublin, and was twenty-three years old at the time of his marriage. He had been on the stage only five years, and his wife's experience and sound judgment were of immense benefit to him in developing his talent and shaping his career.

Mr. and Mrs. Drew returned to Philadelphia in 1852 to join the Chestnut Street Theatre Stock company, then under the management of Mr. Quinlan. Mr. Drew made his first appearance before a Philadelphia audience on August 28 of that year as Trapatte in Ciber's comedy, *She Would and She Wouldn't*, in which Mrs. Drew played the part of Donna Hypolita. Later in the same season Mr. Drew appeared as Doctor O'Toole in *The Irish Tutor*, and then first gave one of his delightful and inimitable renderings of comic Irish characters. One of the favorite character actors of that time in dashing juvenile parts was William Wheatley, who afterward made a fortune by the production of Jarrett and Palmer's *Black Crook* when he was manager of Niblo's Garden. Wheatley and John Drew leased the Arch Street Theatre in Philadelphia in 1853, and opened it on August 25 with a production of Bulwer's *Money*, one of the most popular comedies of the time. Mrs. Drew made her debut at the theatre with which she was destined to be so closely connected for so long a time on December 19, 1853, when she appeared as Constance in *The Love Chase*, which was played until December 26, upon which date Mrs. Drew portrayed Lady Volatile in the successful comedy *Paris and London*. During the same season Mrs. Drew appeared and scored successes as Beatrice in *Much Ado About Nothing*, Mrs. Oakley in *The Jealous Wife*, Jane Shore, Young Norval, Widow Chesley, and in other parts so widely different as to put her versatility to the severest test.

One of the notable productions of Wheatley and Drew was *The Comedy of Errors*, which enjoyed a run almost unprecedented in those days. John Drew and his brother Frank, whose likeness to one another was remarkable, played the two Dromios and William Wheatley and L. R. Shewell played the two Antipholi. It is

doubtful if this performance of the comedy has been since equaled. It was impossible to distinguish between the two Dromios and the two Antipholi. Mrs. Wheatley conversed for some time with Mr. Shewell one night on domestic matters before she discovered that he was not her husband, and on one occasion, when Frank Drew was ill, John Drew played both parts until the last scene, when both Dromios appear, without discovery by the audience.

Mr. Drew retired from the management of the Arch Street Theatre in 1855 to make a starting tour through England and Ireland, which won him recognition as one of the best of American comedians. When he returned he again became affected with the managerial fever, and in 1857 leased the National, afterward called the Continental Theatre, in Walnut Street, Philadelphia. The first production was *The Naid Queen*, which, despite the strong company, in which were Joseph Jefferson, Edwin Adams, Mary Devlin, afterward Mrs. Edwin Booth, and George Boniface, was played to losing business, and within three months Mr. Drew relinquished the management and became with Mrs. Drew a member of the stock company of the Walnut Street Theatre, under the management of Mrs. D. P. Bowers. They remained in the company until November, 1858, when, after a farewell benefit, Mr. Drew went upon an extensive starring tour to California and Australia.

William Wheatley had formed a partnership with John S. Clarke after Mr. Drew retired from the management of the Arch Street Theatre, but they gave up the house at the close of the season of 1860-61, and Mrs. Drew herself assumed the responsibilities of managing this popular old theatre. This was the beginning of the second great epoch of her career. In 1862 John Drew returned from his Australian tour, and reappeared at the Arch Street Theatre under his wife's management. He played an engagement of one hundred nights with great success, making his last appearance on May 3, 1862. Eighteen days later he was dead, at the age of thirty-five.

Mrs. Drew was forty-four years old when she became a theatrical manager. Practically her whole life had been devoted to the stage. She had acted many parts of widely different character and won a reputation as one of the most talented and versatile actresses on the English-speaking stage. There was probably not one who possessed a better all-round equipment for her profession. In addition, her judgment as to the practical affairs of life was excellent, and her husband's experience and lack of success as a manager had taught her valuable lessons as to theatrical management. She was, therefore, eminently fitted for her work when she assumed control of the Arch Street Theatre in 1861. A history of the house during Mrs. Drew's management would be almost an epitome of the activity of the American stage during this period. Few, indeed, were the representative American plays and players that were not seen at the Arch Street Theatre while Mrs. Drew was manager. With the gradual disappearance of the old stock system and the on-coming of the star combination plan the policy of the house was changed. The Arch Street Theatre was a dramatic thermometer. It changed and progressed with the changes and progress of the American stage. When Mrs. Drew relinquished the management in 1892, after thirty-one years of service, she had not made a fortune, but she had given her theatre and herself a glorious record of artistic achievement.

The theatre was opened for the first time under Mrs. Drew's direction on Saturday evening, August 31, 1861, with *The School for Scandal* and *Aunt Charlotte's Maid*, which plays were presented by one of the best stock companies ever organized. Charlotte Thompson, who was regarded as the most promising young actress of her time, was leading lady. Among the men were John Gilbert; L. R. Shewell and J. K. Mortimer, who were very popular light comedians; Robert Craig, who afterward became a great favorite, and Frank Drew, who was the low comedian of the company. In the production of *The School for Scandal* John Gilbert, of course, played Sir Peter and Mrs. Drew, Lady Teazle. In addition to the care of management Mrs. Drew appeared in forty-two exacting roles during this first season. During the run of *Love's Labor Lost*, which was magnificently produced during the Christmas holidays, John Drew returned from his tour and played a special engagement, which began on January 13 and continued until May 8. The season closed with *Jane Coombe* in a round of characters, beginning with Julia in *The Hunchback*. During the second season most of the popular stars appeared at the Arch Street Theatre. Maggie Mitchell was seen in *Fanchon* and other plays. Kate Bateman, supported by J. W. Wallack, appeared in *The Hunchback*, John S. Clarke in a round of old comedy parts, Caroline Richings in opera, John Wilkes Booth in *Richard III.* and other plays; Mary Provost as Nell Gwynne and other characters; Edwin Adams and Mrs. D. P. Bowers in standard comedy. Mrs. Drew ended the season, and the existence of the "old Arch" on May 9 with a production of *Grist to the Mill*, in which she played Francine. In nearly all of the many plays put on during the season she appeared, besides attending personally to the details of the management. These two seasons are typical of those at the Arch Street Theatre before it became a combination house, and gave an indication of the remarkable activity of this period of Mrs. Drew's career.

It was practically a new theatre that was opened for the season of 1863 on September 9. The company was also new. One of its members, a young actor who had little reputation, but who was a remarkable good Bob Acres in the production of *The Rivals*, was Stuart Robson. E. L. Davenport, J. W. Wallack, Jr., and Mrs. Farren appeared that fall as joint stars in a repertoire of Shakespearean and other standard plays. Among the other stars who appeared at the theatre this season were Charlotte Thompson, Mrs. Bowers, Charlotte Richings, Frank Drew, and Lotta Crabtree. Stuart Robson played the Dromio of Ephesus to the Dromio of Syracuse of Frank Drew in *The Comedy of Errors* during this season.

It would be a long task to give even the names of the celebrated actors and plays which were seen at the Arch Street Theatre in the succeeding years of Mrs. Drew's management. Old favorites made last appearances there, and young actors and actresses—fledglings who were destined to soar high—made their debuts upon that stage. Fanny Davenport and Roland Reed were recruits to the company's ranks in the season of 1868-69; Georgie Drew, a daughter of Mrs. Drew, and later Mrs. Maurice Barrymore, made her first appearance on any stage as Leona in a one-act piece called *The Ladies' Battle*, which was played after *Partners for Life* on October 21, 1872; and on March 22 in the following year at his sister Georgie's benefit young John Drew made his professional debut as Plumpers in *Cool As a Cucumber*. Meanwhile Lydia Thompson's Burlesquers had electrified the "new Arch" audiences in 1869, and E. S. Southern, J. S. Clarke, Charles Mathews, John Brougham, and other stars had appeared in

many characters, and Lotta had given portrayals of her quaint types.

The Black Crook ushered in the season of 1873-74, and was followed by a new play called *Justice*, in which Louis Aldrich was leading man and Ada Rehan played a minor part. Among other offerings of the season were Dion Boucicault in *Mimi*, Augustin Daly's company in his play, *A Flash of Lightning*, Lydia Thompson, and Caste by the stock company, in which Georgie Drew played Esther Eccles, and John Drew Captain Hawtree. Mrs. Drew began at this time to devote herself more to management than to acting, and during the season originated only one new part, that of Madame Bertha in *A Mother's Love*, a new play by Charles H. Morton. In the season of 1874-75 Georgie Drew was leading woman, and Mrs. Drew played Cecile in *Galatea* at her benefit on April 9. With this season ended the stock system at the Arch Street Theatre. A list of the stars who appeared at the house during the succeeding years of Mrs. Drew's management would be a nearly complete list of the prominent actors and actresses of America.

Mrs. Drew played the part of Mrs. Malaprop in *The Rivals* for the first time on February 22, 1879, when Joseph Jefferson revived the old comedy at the Arch Street Theatre. This is, perhaps, the character with which Mrs. Drew is most closely identified in the minds of the present generation of theatregoers, and upon that first night the artistic delicacy and quaint humor of Mrs. Drew's portrayal brought her a share of the honors equal to that of Mr. Jefferson. A grand testimonial was tendered to Mrs. Drew by the people of Philadelphia in 1880. She originated the part of Belinda Treberne in *Engaged* in 1886. Mrs. Drew's management of the Arch Street Theatre ended on the night of May 7, 1892, when she appeared with great success as the Widow Green in *The Love Chase*.

Thus ended a most eventful period in a most eventful life. Mrs. Drew's activity did not end with it, however. Her delightful comedy as Mrs. Malaprop, with Joseph Jefferson as Bob Acres and William Florence as Sir Lucius O'Trigger, in a notable revival of *The Rivals* is still fresh in the public mind. Mrs. Drew also appeared in recent years with Julia Marlowe in *The Love Chase*, in *The Arabian Nights*, at the Standard Theatre, and for one season in a company of her own, in which her son, Sidney Drew, and his wife, Gladys Rankin, supported her. Mrs. Drew's last engagement was a brief one in the title-role of *The Sporting Duchess*. While Mrs. Drew was within a few months of eighty years when she died, her heart was young and her enthusiasm as strong as ever for the best on the mimic stage and the stage of life.

## ENGAGEMENTS.

James A. Keane, by Kathryn Kidder, for the part of Count de Neipperg in *Madame Sans Gene*.

Rose Leighton has been engaged by Oscar Hammerstein to play the mother in *La Poupée*.

Frank L. Weaver, for his fourth season with James L. Young. Mr. Weaver has recovered from an operation performed upon his jaw at Baltimore.

George Hope, with Chauncey Olcott.

Nat Childs, formerly with Abbey Schoeffel and Gran, and business manager for Henry Irving during his last season in America, has been engaged by Charles Frohman to act as business manager for Maude Adams' coming tour.

Ethel Browning, for Otis Skinner's company. She is now at her home in Indianapolis, Ind.

August Siegrist, stage manager for the past three seasons with the Brownies company, as stage manager for *One Round of Pleasure*.

Grace Huntington, for the part of Elizabeth Hubbard in Estelle Clayton's production of *A Puritan Romance*.

Woodward Barrett, for *Secret Service*.

Ada Melrose will be the leading soubrette in *The Girl from Frisco* this season.

Otis Shattuck, Edward Wonn, H. G. Lonsdale, Lem B. Parker, Alf. Hilton, Oliver Howe, Neba Harrison, Minnie Bernard, Elizabeth Whitney, Minnie D. Parker, Thomas Fitzgerald, and E. H. Gersth, for *The New Wing*.

Thomas Coleman, by Margaret Mather.

Mr. and Mrs. C. Rowan, for *The Cherry Pickers*.

Frank Durant, for *The Tarrytown Widow*.

Hal Clarendon, Jr., with Bertha Creighton.

Martha Hamilton, Emery Hilborne, Ethel Norcross, Edward McWade, W. W. Taylor, John Sobey, Russell Turner, Charles E. Hubbell, and George S. Braden, for *A Divorce Cure*.

Blanch Moulton, Helen Robertson, Claire Ellison, Miss Everett, Baby Morris, Dore Davidson, and Ramie Austin, for *Two Little Vagrants*.

Among those who have been engaged through the Packard Agency for Shannon of the Sixth are Marcus E. Holmes, Beatrice Foster, Florence Foster, and Maud Durand.

Hilda Clark, for *The Highwayman*.

Frank McAndrews, of the Scranton, Pa., Academy of Music, with Payton's Big Comedy company, as head stage carpenter. Charles Farrell has also joined this company.

Mr. and Mrs. J. Knox Gavin, with the Columbia Comedy company.

Camille Gautier, with the Corse Payton company, for a dancing specialty.

Arnold Daly, to play Wilfred Varney in *Secret Service No. 2* company. Mr. Daly is resting on Cape Cod after his Summer with the Giffen and Neil company at St. Paul.

Naban Franke, to conduct the music of *La Poupée*.

George Macomber, re-engaged with Elihu R. Spencer.

Priestly Morrison, with Enid Mayo.

Jesse Campbell, as musical director for *The Strange Adventures of Miss Brown*.

J. H. McMahon and Walter Fleming, for *The Girl from Frisco*.

Walter Townshend, with the Théâtre Français Stock company, Montreal.

Walter Adrian, with the Robertson and Douglas company.

C. J. Alden, for *Lost, Strayed or Stolen*.

Frankie Broach, for Waite's Comic Opera company.

Robert Hilliard, for *In Old Vienna*.

Sarah Cameron, for *At Piney's Ridge*.

Joseph Sparis, with May Irwin, by arrangement with Rich and Harris.

Nellie Lindroth, for leads with Davis and Keogh.



## THE USHER.



The fine art of Mrs. Drew mellowed and deepened in flavor, like old wine, as the years rolled by. Like Jefferson, however, she was always up to date, the style of her acting changing with the modifications in public taste, so that it never appeared to grow stale or old-fashioned.

It is significant that Mrs. Drew's memory never failed her on the stage until she essayed the title-role in the melodrama *The Sporting Duchess*. She could not get the lines of that part into her head, and after two or three performances she withdrew, although she never found her mind unable to retain Sheridan and Goldsmith.

To the present generation of playgoers Mrs. Drew's art was little known, and, indeed, outside of the city of Philadelphia, where she managed the Arch Street Theatre ably and played almost continually for more than thirty years, it was not familiar to playgoers at large of a former generation.

The Drew name is celebrated throughout the land, and the Drews are entitled to be ranked beside such other distinguished families of the theatre as the Booths, the Jeffersons, and the Wallacks.

Of Mrs. Drew's children the most gifted was Georgie Drew-Barrymore, who inherited not only her mother's talents as a comedienne, but who possessed also in ample measure her keen wit and shrewd insight. John Drew, the least talented, is the most successful—an anomaly not at all unusual on the stage nowadays—while his brother Sidney, who has the true *vis comica*, is a professional *no-no* do-well.

There are few of the good old players left that were Mrs. Drew's early contemporaries, and every year the list is decreased. Some of them have not been able to reconcile themselves as she did to the changed conditions of the stage; but she was too intelligent and too philosophical to resent them.

A genial soul; a good life, well used—peace to the veteran's memory!

It is announced that the Theatrical Trust will not submit to any dictation from the Scenic Painters' Alliance or the Theatrical Protective Union.

This pronouncement from a concern that wants to do all the dictating itself is quite natural, but it is made without reference to the fact that successful dictation necessarily implies the power to dictate.

While I am not in sympathy with any co-operative action that restricts or interferes in any way with individual liberty, at the same time there would be something enjoyable in a fight between the tyrants of labor and the would-be tyrants of the Theatrical Trust.

And the result of such a contest could be foretold without the slightest difficulty.

The *Times-Herald*, of Chicago, notes that managers "in purchasing literary wares by their brand and solely with reference to the distinction of the word spinner in whose factory they originated, are often in the position of the countryman who goes home with a gold brick in his pocket and nothing to speak of among his cash assets."

The gold-brick game has prospered especially during the past four or five years, but it has come near bankrupting the two or three managers that are its willing and most frequent victims.

Season after season they throw their nets out in England and France, and drag in a heterogeneous assortment of plays—for the most part worthless or unavailable—paying an extravagant price for the privilege. Some of these curiosities find their way to the footlights in New York eventually, where the majority of them fail either to interest or to attract the public in paying numbers. The rest are left on the shelf forever.

The theory of the managers who work on this singular plan is that in grabbing everything in sight in the foreign play market they are certain to get a few successes, and these they rely upon to counterbalance the numerous failures.

Of course, the grab-bag method isn't worthy to be dignified as a management; it's scarcely up to the level even of speculation, which presupposes the exercise of some intelligence. The man who buys plays yet to be written, no matter how celebrated may be the names that will sign them, is a pillar of the gold-brick industry, and he shows stupidity nearly as dense when he sails in and secures foreign plays by the wholesale without reference to the probability of their suiting the requirements of American audiences.

The scheme is both hazardous and costly. That two or three men have continued to work it without actual and public disaster for several years past is no more of an assurance that they

can continue to beat the game indefinitely than it is that buying a pig in a poke is a safe and sensible way to invest money.

There is generally a spurt of good business in the early weeks of the season, traceable directly to the public's zest for theatrical amusement after the Summer rest.

So far as may be judged in the beginning there is more than ordinary avidity displayed by the atregeers. Reports of receipts unusually large for the first week of September reach Tux Minson from many directions. This seems to sustain the indications of solid improvement that have been observed.

Perhaps the healthiest sign of all is that the meritorious attractions already out are doing all the business while the other sort—including several pretentious new ventures—are doing nothing.

## ELSIE ADAIR'S PLANS.

A letter reached *THE MIRROR* last week from W. B. Vanderlip, husband and manager of Elsie Adair. It was dated Sydney, N. S. W., July 26, and runs as follows: "Miss Adair was taken seriously ill in Sydney on the night of July 3. She fainted during her dances. The house was jammed, it being American night. She is now convalescent. The company (members) had but still two weeks to run on their year's contract, so we disbanded. Hugh J. Emmett, the only American member left, has taken out a company playing the provinces. Miss Adair has received an offer of a two years' contract in Australia at £30 per week, and will remain here. I will take the vitascope through the South Sea Islands, Java, Siam, Manila, China, Japan, and across Northern Siberia to Odessa.

"A Night Out (The Gay Parisienne) and My Friend from India have fallen flat here.

"Your correspondent, a bright young man, Mr. Newton Daly, has kindly furnished us with Musons.

"Australian productions, as far as scenery goes, are mounted better than in America. All theatres are devoid of stock scenery. Each company carries its own.

"he Jordans and I had to hustle to find three sets to enable us to perform at all in our respective theatres.

"Miss Adair has developed rare comedy powers. The press unites in saying 'the best comedienne America has sent us.' By her doctor's advice she has given up the serpentine dance, and will confine herself to comedy."

Mr. Vanderlip inclosed the programme of an entertainment Miss Adair and her company gave for the King of Siam, at the Bangpala Palace, on December 14, 1896. It is printed in gold ink and has the programme both in English and Siamese.

## A NEW THEATRE OPENS.

The great trans-Harlem section of the city, which has been heretofore without any place of amusement, is now equipped with a playhouse, that in the luxury of its appointments rivals any of the downtown theatres. The Metropolitan Theatre, which opened on August 30, is located at 143d Street and Third Avenue, in the centre of a district, the 300,000 inhabitants of which have been unable to attend a theatre without the prospect of reaching home about daybreak staring them in the face. Through the efforts of Manager Mortimer M. Theise, a first-class playhouse is now at their very doors.

The interior of the Metropolitan is handsome and tasteful in design; the walls being of a pale blue tint, the proscenium arch of cream and gold, and the orchestra chairs of a dark red. Over the proscenium is a large painting entitled "A Stratagem of War," by F. Valenci. A spacious roof-garden will be used for Summer entertainment, while during the cold weather there will be concerts in a Winter garden in the basement. The business management is in the able hands of Mrs. J. La Motte, formerly of the Schiller Theatre, Chicago.

The success of Manager Theise's venture is attested by the large attendance during the opening week, when in Gay New York was presented. The cast is mediocre, with the exception of Gertrude Zella, Jeanette Bagard, and Lee Harrison, who, by their excellent work, are the bright lights of the performance.

## AN ENTHUSIASTIC WHEELMAN.

Frederic de Belleville returned to the city last week. Mr. de Belleville has spent nearly the entire Summer a-wheel and comes back in excellent health for the season's work. He has made many recruits to the L. A. W., and fondly displays his consul orders, the reward for his valuable aid to the League.

## MIRROR CALLERS.

Among the visitors to *THE MIRROR* office during the week were:

Nellie M. Davis, Cassia Pawcett, Josie Defoe, Roselle Knott, Sue Belle Mead, Sara E. B. Schenck, Carrie Exler, Iza Breyer, Mayne Kealty, Jennie Jacobs, Beatrice Constantine, Francis Allen, Gertrude Claire, Adelaide Russell, Anna Boyd, Gladys Earlcott, Julia Bonaldi, Marie Parks, Ruth Richards, Edna Scott, Margie Willburn, Edyth Totten, Beude Bronson, Ella Herring, Mary Churchill, Eleanor Hunter, Lizzie Melrose, Annie Alliston, E. H. Lee, Hattie F. Neffin, Julia Hanchett, Alice Maxwell, Lizzie Seymour, Alice Campbell, Nina Black, Gertrude Clemens, Grace Hopkins, Edith Ives, Lizzie Mac Cluer, A. Palmer, Helen Guest, George Mac Dennis, Lillian Stillman, Rachel Deane, Lola Williams, Violet Carleton, Florence Norton, Jennie Otis, Maud Ream Storer, Frankie Perterson, Lillian Sterling, Lulu Farrance, Amy Lee, Coralie Clifton, Merral France, Minnie Jarboe, Pauline Davidson, Fanny McIntyre, Belle Williams, Minnie De Haven, Arleen Bertelle, Margaret Ashton, Beatrice Lieb, Lohi Merrina, Jennie Lewis, Hattie Vero, Emilie Russell, Bertha Kellogg, Lillian Chanton, Geneva Parker, George F. Farron, Moreton Baker, Ben Thompson, George Mandeville, E. L. Sackett, Morgan E. Conner, R. P. Lewis, P. E. Collins, John D. Canfield, E. S. Rex, Harry Thompson, Addison Pitt, Will Robyns, E. B. Locke, G. E. Fortescue, Maurice Hedges, Harry Dickerson, Frederick Reynolds, Walter Kennedy, Edward W. Morrison, Edwin Brandt, W. D. Stone, E. E. Collins, Frank Doane, Holbrook Blinn, Irving Brooks, Jack Palmer, Thomas MacLarney, Charles B. Cochran, Carl Ahrendt, E. E. Mason, Fred Miller, Neil McNeill, Frank Slocum, Harry M. Reid, Bert Carter, Frank Ely, T. S. Whitzing, George F. Farron, John E. Milton, James A. Keane, Wallace Henderson, Barton Radford, William Downey, Edward Schilding, W. J. Ringland, Charles P. Gilmore, George Fairchild, Fred Osterhout, Douglas Lloyd, George E. Perriault, Edward Hirsch, Frank Rushworth, Carl St. Aubyn, St. John Williams, William Gavin, Samuel Freedman, Max King, J. Spaulding, Edwin Emery, W. J. Sully, E. C. Jensen, Theodore Hamilton, Cassius Quinby, Ben J. Dillina, Bobby Fountain, Hawley Franks, Frank Melrose, Charles Dickson, Lyon Adams, Albert Livingston, Jesse Campbell, Frank De Vernon, Arthur Larkin, William Rily Hetch, Frank Slocum, Edward Powers, William J. Haining, H. C. De Muth, Harry J. Hiding, Joseph Dumery, and Freddie Warren.

## ON THE RIALTO.

ONE night during Margaret Mather's last engagement at the Columbia Theatre, Chicago, where she presented her elaborate and artistically complete *Cymbeline*, a laughable incident occurred, which not only ruined a perfect climax, but tended to mar the whole performance.

The scene wherein *Fidello* awakens from the drugged sleep and discovers the headless Cloten, and in her anguish reviles the faithful *Pleasio* for his supposed treachery was sublime. Miss Mather threw all her power, all her charm into that swan song of a heart which, based upon all sides by villainy, must break. Her life seemed to go out with her ringing cry as she pitched heavily forward—but, alas! Cloten was much alive, and did not relish the fair weight which so suddenly struck him. A youthful deity sung out from aloft: "Say, she hit him below de belt!"

The presumably deceased Cloten doubled up as though he had suddenly been taken with a severe cramp; the audience tittered, and an artistic climax was utterly lost.

MARTIN J. DIXON is widely known and popularly esteemed. The friends who would take pride in reciting the history of his many and varied enterprises are almost beyond counting. Yet there was a surprise recently for all of them. By way of filling in the time before his production of Frank Harvey's play, *A Fight for Honor*, Mr. Dixon had been assisting in the direction of the new Ice Palace Music Hall, and, naturally enough, his friends had been dropping in to see him—and the entertainment. Until lately it was all right. The friends detected here or there many traces of Mr. Dixon's experienced handiwork, but none that were unexpected. The veteran, however, appears to have had something up his sleeve, and one day there appeared all about the Ice Palace neat little tin signs bearing the inscription: "Dixon's Ice Cream." As one of Mr. Dixon's friends remarked: "We knew that Martin was a man of unnumbered accomplishments, but we didn't know that the manufacture of ice cream was one of them."

Says W. J. Chappelle: "I've just come on to join Patent Applied For, which will open in Elizabeth, September 8, and it looks like another big winner, such as *The Limited Mail*. Luck? Yes, there may be luck, but there's a big element of downright hard work. I don't believe there's a manager in America who works as many hours a day as Elmer E. Vance. Still, I think he has more luck than the average man. Why, when Patent Applied For was written he invented an electric braider simply to use on the stage—in fact, a 'prop.' A Fall River manufacturer saw it work, recognized its value, and paid Mr. Vance \$50,000 for the patent. Then he went to work, studied out a new electric horseless carriage to use in place of the braider, and now some Boston men have offered him \$100,000 for a half interest in his new 'prop.' Yes, I begin to think there is something in luck when it will counteract a 'Jonah' like me. Why, do you know, I honestly believe that if Vance should start for the Klondike there would be an earthquake or some great convulsion of nature which would cause the gold fields to meet him half way."

HEAR is another of W. E. Horton's good stories from Mt. Clemens:

George Dubay, a lad, was arrested and given fifteen days in jail for petty stealing from the residence of John T. Kelly one day recently. The boy was formerly employed by Mr. Kelly, and the articles taken were two bottles of soda pop, a box of smoked herrings, a picture of Sam Bernard, and a pound of pepper. A package of ginger which lay near by was left untouched, and when asked by the magistrate why he did not take that, the boy replied: "Well, I thought Mr. Kelly needed that more than I did."

## ADDING TO HER REPERTOIRE.

Margaret Mather's season will open on September 9 in Toronto. *Cymbeline*, *Romeo and Juliet*, and *Leah* will form her repertoire. Miss Mather intends to appear in modern dramas as well as in classic plays. During the season she will attempt *Camille* and *East Lynne*. B. C. Whitney will direct her tour.

## TO SUCCEED THE FRENCH MAID.

Charles E. Evans and E. E. Rice have bought from T. Henry French the American and Canadian rights to *The Hotel Topsy Turvy*, an adaptation by Arthur Georges from a farce which had a run in Paris. The play will succeed *The French Maid* at the Herald Square Theatre.

## A STORY DENIED.

It was reported recently that Madame Maretzek, widow of Max Maretzek the pianist, was threatened with total blindness and would shortly undergo a serious operation with a view to saving her sight. The story, however, is positively denied by her son-in-law, Charles F. Witbur.

## EVANS HAS ABSOLUTE CONTROL.

Charles E. Evans has renewed his lease of the Herald Square Theatre. By the new contract he will have absolute control of the theatre for five years, beginning on May 1, 1898. Messrs. Hyde and Schumann will have no hand in the management.

## THE LEAGUE'S AMUSEMENTS.

Emma Elise West read a paper on Robert Browning and his works at the Literary Afternoon of the Professional Woman's League last Monday. Mary Shaw will have charge of the next Dramatic Afternoon, which will be held on September 30.

## THE MAN IN BLACK.

Mason Mitchell telegraphs from Altoona, Pa.: "The Man in Black was produced here on Friday night by Walker Whiteside, supported by Frederick Paulding, and was a success. The play is very strong in dramatic action."

## NOW MANAGES THE STAR.

J. J. Nugent, who has been with Davis and Keogh for five years, is now manager of the Star Theatre, succeeding Hollis J. Conley, who is on the road with Blaney's *The Hired Girl*.

## BROOKLYN THEATRES.

Under the Polar Star comes over from the Grand Opera House to the Gayety this week.

The Empire has the City Sports Big Show.

At the Unique the Woods Sisters Burlesque company will be the attraction.

## PROFESSIONAL DOINGS.



The portrait above is a good likeness of Alexander Gaden, who has been identified with heavy roles for the past four seasons, and who is acknowledged to be an excellent player in this line of business. His experience has been principally in stock work. Last season for thirty-eight weeks with the company at the Théâtre Français, Montreal. His best work has been done as Dick Van Buren in *The Charity Ball*, Matthew Culver in *The Wife*, Calvin Steadman in *Men and Women*, and Lieutenant Hayne in *Held by the Enemy*, all of which were acknowledged finished and artistic impersonations. In addition to the above he has played over a hundred other parts, among them the Spider in *Silver King* and Prince Zouloff in *Mocha*. Mr. Gaden is now one of the principal members of James R. Waite's Eastern company, and will be seen in all the principal Eastern cities, including Philadelphia, Boston, and New York, this season.

Myra Morella scored a hit as Angelo in *Amoria*, recently presented at the Great Northern Theatre, Chicago.

Mr. and Mrs. George Henschel arrived last week from Europe and are resting at Newport before beginning their concert tour.

Dan Sherman, supported by Minnie May Storms, opened last Wednesday at Racine, Wis., in *Old Dan Tucker*.

Willard Curtis has joined Pudd'nhead Wilson for the season.

Almas Temple, of the Mystic Shrine, attended Robert Downing's opening at Washington on August 30.

W. J. Arnold has closed with Payton's Big Comedy company, and will rest at Far Rockaway, N. Y.

Mabel Love has denied in England her reported engagement for the American production of *La Poupée*.

Edwin Russell will begin rehearsals for his fifth annual tour in the legitimate at Chicago on September 30. The tour, booked solid to May 15, will be directed by J. Alexander.

Harold Kennedy received a cordial reception at Elizabeth on August 31 from friends who remembered his last visit.

N. Goodfriend is in advance of the Maude Adams company in Washington. Next week he will join the Henry Miller company in the same capacity.

Ellen Voekey was the star attraction on August 19 at a dramatic and musical costume soiree given at Karlsruhe, Germany. In noticing the soiree the *Karlsruher Badische* said of Miss Voekey: "The tragedienne chained the attention of the audience through her artistic efforts, and won enthusiastic applause after each selection."

James A. Herne will begin his sixth season in Shore Acres at the Harlem Opera House on Monday, October 11. His tour will extend as far West as San Francisco, where the play made a pronounced hit last year.

Secretary William H. Reed, of the Theatrical Mechanics' Association, wishes it understood that the T. M. A. has no connection with the N. A. T. S. E.

Albert Bruning, whose artistic performance of Cloten in Margaret Mather's production of *Cymbeline* is well remembered, has been engaged to originate a part in A Bachelor's Honey-moon. It will be of interest to note with what success Mr. Bruning will make the difficult step from Shakespeare to farce-comedy.

Sue Belle Mead will not be a member of the A Trip to Chinatown company as reported. She has signed for the title-role in *The Girl from Frisco*.

The stock company engaged through J. J. Spies for the Théâtre Français, Montreal, has left for that city.

Howard P. Taylor wrote a play called *Klondyke*. He received dozens of letters notifying him that three writers had priority in this title, and has therefore changed the name of his play from *Klondyke* to *On the Yukon*, a *Klondyke Romance*.

Mr. and Mrs. Oliver Byron played Wednesday night at their home, Long Branch. They do this each year, and are always greeted by a large audience, many of the cottagers waiting to return to the city until after this annual event.

Dorothy Usher will go on the road in a musical comedy by Joe Kerr, entitled *Elsewhere*. The story tells of the life of an artist's model, and will give Miss Usher opportunity for a series of poses in living pictures. W. W. Tillotson will manage the tour.

Harry Davies, leading tenor; Agnes Reid, May Douglas, Florence Roberts, Louise Lewis, and Gladys Lester left the Columbia Opera company August 28. The two first named will go to Reading, Pa., to join the Gonzalez Opera company. The others will join the Calhoun Opera company at Chicago.

Joseph H. Slater has joined the Shannon Comedy company, to stage a repertoire of his own plays, which the company are to produce.



## AT THE THEATRES.

## Empire—Secret Service.

The Empire Theatre was crowded to the doors last Wednesday evening when William Gillette and the other players who had made his drama, *Secret Service*, the sensation of the London season, appeared upon the New York stage for the first time since their English conquest. There was a grand ovation for Mr. Gillette, who, upon his entrance in the first act, was unable for some time to speak because of the deafening, enthusiastic applause. Not until he had bowed again and again was he permitted to proceed with his lines. At the close of the first and second acts there were repeated curtain-calls, and after the third act the demonstration was prolonged until Mr. Gillette had made a few remarks, thanking his friends for their cordial greeting and assuring all that, while London is very nice indeed, he is glad to be home again.

Additional interest was lent to the occasion by the fact that it presented, for the first time here, Blanche Walsh as Edith Varney, Hope Ross as Caroline Mifford, and Henry Woodruff as Wilfred Varney, the roles originated by Amy Busby, Odette Tyler, and Walter Thomas. Of the trio of newcomers in the cast, Hope Ross won first honors. It was no easy task to attempt the part in which Odette Tyler had scored such a strong personal success, and yet Miss Ross surprised every one. Miss Tyler's quaint little manner of speech and her general work are imitated with astonishing fidelity, while in certain scenes, notably the episode of Wilfred Varney's departure for the front, Miss Ross fairly improved upon her predecessor, playing the part straighter and gaining her points by methods more natural and equally effective. Blanche Walsh's heroine was less lifelike than Amy Busby's, exhibiting not so much of the fearful nervous strain that must be shown in Edith Varney, and drawing less vividly the girl's struggle between love and patriotism. Miss Walsh's brilliant rouge also detracted not a little from the effectiveness of her work in the second act, wherein a pale complexion would have seemed more fitting.

Henry Woodruff's Wilfred Varney, when compared with Walter Thomas', was disappointing. Instead of the impetuous Southern boy, he gave us a society young gentleman who slighted more than one good line, and who went to battle in patent leather shoes, not to be mistaken for the mudstained boots which Mr. Thomas very properly wore. Other newcomers were Lyon L. Adams, a handsome and capable successor to Francis Neilson as Lieutenant Maxwell, and Alice Arnold, who duplicated Meta Brittain's neat little sketch of Miss Kitteridge.

For every one of the favorites of the original cast—Ida Waterman, Campbell Gollan, Joseph Brennan, H. D. James, Alice Leigh, William B. Smith, and M. L. Alsop—there was a hearty greeting, and no reason appears why *Secret Service* might not be a metropolitan fixture for all of another season. The stage-manager at the Empire forgot to set the clocks in the Varney house to correspond with the time of action—a detail that was a pleasing feature of the run at the Garrick.

## At Other Houses.

Owing to the fact that Monday, September 6, Labor Day, is observed as a legal holiday, this issue of *The Mirror* has been sent to press earlier than is customary, and the reviews of the various openings have been deferred, therefore, until next week. The current bills, as announced at the theatres, are as follows:

**LYCEUM.**—E. H. Sothern opens the season at this house, presenting "Change of Heart," a new comedy by Louis N. Parker and Murray Carson, based upon the historic South Sea Bubble excitement in London. Mr. Sothern is assisted by Virginia Harned and his clever company, which remains practically the same as last season.

**KNICKERBOCKER.**—George Edwards' London Gaiety company, just arrived from England, offer the latest Gaiety success, *In Town*. The large company includes many who have already been favorites on this side of the Atlantic.

**BIJOU.**—At this house Roland Reed begins an engagement of ten weeks with George H. Broadhurst's farce, *The Wrong Mr. Wright*, which has been presented before no nearer than Harlem.

**FIFTH AVENUE.**—This house is opened under its new manager, Edwin Knowles, with *A Southern Romance*.

**HOYT'S.**—A Bachelor's Honeymoon, another new work, is the bill. It is played by a capable company and is said to have proven successful during a brief preliminary tour on the road.

**THIRD AVENUE.**—The Rays make their first appearance here out of vaudeville, presenting Edgar Selden's new farce-comedy, *A Hot Old Time*.

**PEOPLE'S.**—A. S. Lipman appears for the first time in New York as a star in a new American drama, *The Indian*.

**GRAND OPERA HOUSE.**—Charles H. Hoyt's *A Contented Woman* returns to town with Belle Archer in the title-part originated by Caroline Miskel Hoyt.

**HARLEM OPERA HOUSE.**—Mr. and Mrs. Edwin Milton Royle give Captain Impudence its first hearing uptown.

**COLUMBUS.**—Mathews and Bulger bring back *At Gay Coney Island* to the scene of its metropolitan debut of last season.

**METROPOLIS.**—This new "trans-Harlem" house has begun its second week, the attraction being *Two Little Vagrants*.

**ACADEMY.**—The spectacle, *Nature*, has been improved by the introduction of new specialties and a remodeled book and score.

**STAR.**—The Privateer has begun its third week at this house.

**FOURTEENTH STREET.**—Shall We Forgive Her is attracting large audiences of the lovers of melodrama.

**MANHATTAN.**—What Happened to Jones has hit the popular taste and is on for a run.

**HERALD SQUARE.**—The Girl from Paris will celebrate her three hundredth performance on September 25.

**DALY'S.**—The Circus Girl has begun her thirtieth week with unflinching energy.

**CASINO.**—The Whirl of the Town has only three weeks longer to run.

**GARRICK.**—The Good Mr. Best will be replaced next week by Charles H. Hoyt's new farce-comedy, *A Stranger in New York*.

**MURRAY HILL.**—The new stock company is presenting *Confusion and In Honor Bound*.

*Johnstown (Pa.) Opera House, is Johnstown's best Theatre. Good time open. Terms reasonable.*

## PROFESSIONAL DOINGS.

Ed J. Heron will replace Harry Clay Blaney in *A Boy Wanted*.

The last week of the present run of *The Girl from Paris* at the Herald Square will bring forth an entirely new cast, the Boston company headed by Georgia Caine replacing the cast now playing.

Mabel Eaton left on August 28 to play leads with the Broadway Stock company, at Denver. Agnes Farnum is with *A Black Sheep*.

"Damn the Queen," shouted Martin Sweeney at the Casino recently when replicas of an illuminated address congratulating Queen Victoria upon having attained her seventy-ninth birthday were being given away. Mr. Sweeney was arrested and fined \$5.

Catherina Bartho, the premier danseuse of the Casino, had a narrow escape in a runaway in Van Cortlandt Park recently. A mounted policeman caught Mlle. Bartho's horse, after it had run a mile, and she escaped with an injured ankle. After her dance in the evening she fainted and was carried home unconscious.

Cuba's Vow, under the management of George Kennington, will open in Nashville, Tenn., on October 25 during Centennial week.

Minnie Tracy, daughter of Colonel John Tracy, of Ravenswood, L. I., has been engaged by Sonzogno as the prima donna of the opera company which will sing *La Scala* in Milan.

Howard P. Taylor has visited Stamford, Conn., superintending the rehearsals of his play, *Infatuation*. Last week he spent in Paterson, N. J., performing the same duties for Agnes Herndon's company, which will present the same play.

The Western company presenting *The Girl from Paris*, in which Mamie Gilroy plays the title-role, opened last week in Scranton, Pa. E. E. Rice was present at the opening.

Ramsey Morris will oversee the tour of Andrew Mack in Mr. Morris' new play, *An Irish Gentleman*, which opened in Hartford on September 2.

The season of the stock company at Peak's Island, Maine, closed last Saturday. Bartley McCullum will go direct from Peak's Island to Hopkins' Theatre, St. Louis, where he will be light comedian and stage-manager.

John W. Rough has painted new scenery for Roland Reed's production of *The Wrong Mr. Wright* at the Bijou Theatre.

Beresford Webb will not be a member of the Herbert Kelsey-Effie Shannon company as announced last week.

Nella Madeleine Davis will play Madame Katzenjammer in the *Never Again* road company.

John E. Keller has been offered the leading roles in *A Ward of France* and in Margaret Mather's company, and a prominent part in Fanny Davenport's new play, but he will originate a unique character in Augustus Piton's new production, *Cumberland*, at the Garrick. The paragraph published in the daily papers that he is at work on a dramatization of "The Damnation of Theron Ware" is premature.

The first formal production of *A Puritan Romance* will occur in Philadelphia at the Park Theatre on October 4. An elaborate electrical light plant is now being constructed for this play.

Mathews and Bulger's big Boston hit in *At Gay Coney Island* has been celebrated by the management in neatly arranged clippings from the Boston papers sent to friends as specimens of the opinion of "the effete East."

The Georgia Minstrels performed at the lawn outing of the Waukegan, Mich., Advertising Club on August 14.

Lamar C. Quintero, of New Orleans, is in the city for a brief visit.

Edgar Smith, who wrote the musical comedy *Bimbo of Bombay*, is staging the work at the Criterion Theatre, Brooklyn. Several cases of apparatus for illusions, designed by Sydney Marlow, who will play the mysterious Hindoo, have arrived from Paris and will be tested at rehearsals.

The Lilliputians have produced their new play, *A Fair in Midget Town*, in Steglitz, Germany, with great success. They sailed for this country on September 2.

An announced auction sale of the Casino has been postponed indefinitely.

Hugh Quarles will this season be in charge of the Bijou box office. Mr. Quarles has made a reputation for ability and courtesy in the West. He was treasurer of the Columbia Theatre, Chicago, and of the Century, in St. Louis.

"Royal Souvenir Night" was celebrated at the Casino on August 23.

The French Maid, which will succeed *The Girl from Paris* at the Herald Square, received its first rehearsal on August 24.

The Théâtre Français, Montreal, reopened for the season last week.

Vivian Bernard has returned from Blue Point, L. I., and is considering a good offer for the season.

The boy attaches at the Grand Opera House have been arrayed in gorgeous new uniforms of navy blue and gold, and Solomon in all his glory was never in their class.

A meeting of the Edwin Forrest Lodge, Agass's Order of Friendship, was held last Sunday, when the trustees presented for discussion certain matters of importance.

The Salt Lake City Stock company left this city for Utah last Wednesday.

Lillie Eldridge lost a pocketbook on an "L" station one day recently.

Mr. and Mrs. Edward Paulton and family have returned to town for the season.

Revels of Led Astray, Alabama, and Hoodman Blind are in preparation by the Murray Hill Stock company. Scott Inghis, Australia's favorite young player, will soon appear with this company.

Signor Perugini is still visiting friends in England.

Mr. and Mrs. Fred Rullman sailed last Saturday from England, homeward bound.

John Burton has been specially engaged for the production of *Alabama* at Forepaugh's Theatre, Philadelphia.

Mr. and Mrs. Charles A. Jones (Gertrude M. Clarke) have joined the Castle Square Opera company in Atlantic City. Mr. Jones has signed as stage-director for the Washington, D. C., season.

Marble Arch and Among the Breakers were played at Saratoga last week, under management of Mrs. John A. Manning, in aid of the St.

Christina Home. The casts included David Valencourt, Edward Griffing, Louis Howe, Israel Putnam, Mrs. Charles F. Wells, Mrs. Dore Lyon, and Miss Parker.

Tom Karl and Lucille Saunders gave a song recital at Nantucket on August 26.

Charles Kent arrived from Chicago on September 2, and was engaged on September 3 for the season.

David Valencourt will go with The Sporting Duchess.

Roland G. Pray has been engaged as business-manager of The Tarrytown Widow company by D. W. Truss and Co.

Augustus Brooke has been especially engaged for De Manprat and other opposite roles in support of Edwin Rostell.

The Twin Saints, by Frank J. Hall and Marie Madison, was produced for the first time, at Wilkes-Barre, Pa., on September 2, and scored a success. It is an amusing comedy, ably interpreted by a company including Theodore Babcock, Sol Aiken, Julie Kingsley, Jennie Weatherby, and Thomas Ross.

Robert Mantell's season, under the management of M. W. Hanley, opened at Waterbury, Conn., September 1, when his new play, *A Secret Warrant*, by W. A. Tremayne, had its first presentation. It is a strong drama and was enthusiastically received. The supporting company, headed by Charlotte Behrens, is an excellent one, and the scenery and costumes are all that could be desired.

The first public matinee of the Stanhope-Wheatcroft Dramatic School will occur at Hoyt's Theatre early in December.

Dainty little books containing half-tone portraits of Maude Adams in various characters were distributed at the Empire last Wednesday evening by way of announcing her coming stellar debut in *The Little Minister*.

George Backus is writing an account of his Summer cycling tour through England, Scotland, and France.

Vernona Jarbeau will begin her starring tour in *A Paris Doll* at Hartford, Conn., next Monday.

Ralph Edmunds has resumed publication of his bright press-sheet, *Theatrical Tidings*, for the season.

Blanche Seymour was painfully injured recently in a cycling accident at Buffalo, and was compelled to decline an engagement offered the day after the accident. She has now completely recovered.

Ida Smith joined the Betta-Losce company in Alexandria, Minn., yesterday, to play juvenile leads.

S. Goodfriend will act this season as business manager for Henry Miller's tour in *Heartsease*. Mr. Goodfriend, meanwhile, is heralding Maude Adams' stellar debut.

Plans have been completed for a new, handsome theatre at Yarmouth, N. S. It will have a seating capacity of one thousand, a stage suitable for large productions, and all modern improvements.

For the first time on any stage, *The Governors*, a satire on gold mine speculation and woman suffrage, by Fred S. Gibbs, was performed at Port Huron, Mich., on September 1, by the Ward and Vokes company, an organization that numbers thirty-two people this season. E. D. Stair says the new farce is a success.

Maggie Holloway Fisher sailed on the *Lucania* last Saturday to join the *Never Again* company in London.

Osborne Searle has been engaged to play the parts originated by Oliver Doud Byron in *Inside Track*, *The Plunger*, and *Across the Continent*. He opens at Lawrence, Mass., September 30.

E. B. Wright and J. N. Edmonston, treasurer and assistant treasurer, respectively, of the Fourteenth Street Theatre, are again at their posts, after a Summer vacation pleasantly spent at popular seaside resorts.

Beatrice Moreland returned from Europe last week. She made a tour of the continent while abroad.

Octave Lozon goes with *Lost, Strayed or Stolen* company.

Manager Mortimer M. Theise, of the new Metropolitan Theatre, gave a collation to the representatives of the press, at his handsome playhouse, after the performance last Friday evening.

A daughter was born to Mrs. Alice De Lacy Ratcliffe last Wednesday.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of *The Mirror* will be forwarded.]

X. Y. Z., Benwood, W. Va.: Yes. He succeeded Worth.

G. WALLACE, New York city: The advertisement would take six lines and cost \$1.50 for one insertion.

P. J. L.: Lizzie MacNichol's picture was published in the *Christmas Mirror* of 1895.

A. B. M., Chicago, Ill.: You will find the company listed in the *Theatrical Roster* of 1895-96.

L. E. W. MOSHORE, Mich.: Write to S. M. Shedd, Pulitzer Building, New York city. He can give you a list of entertainment bureaus.

G. F. B., New York city: You might obtain the photograph by asking for it by letter. A letter addressed to *The Mirror* would reach him.

T. J. BEHYMER, Chicago, Ill.: Communicate with the secretary of the Protective Alliance of the Scenic Painters of America, Room 8, Manhattan Theatre Building, New York city.

J. H. HOFFMAN, Ligonier, Ind.: The actress in question never appeared in the title-role of *La Grande Duchesse*, either at Buffalo or anywhere else.

ART STUDENT, St. John, N. B.: William Archer is the author of "Henry Irving, Actor and Manager." William Winter has also written a biography of Henry Irving. Write to Brentano's, 31 Union Square, New York city, in regard to prices of books, etc.

READER, Davenport, Ia.: The new plays produced in Paris during July were *La Vasale*, comedy in four acts by Jules Casey, and *Les Deux Palemon*, one act comedy by Jules Truffier. Both plays were produced at the Theatre Français. The new plays produced in Berlin during July were *A Basso Porto*, lyrical drama in three acts, by N. Epinelli, words by C. Checchi, German by L. Hartmann, and *Der Wilderer*, drama in five acts, by Friedrich Gerstaecker.

T. ENNET CONNELL, Lynchburg, Va.: Play is the general term comprising any dramatic composition in which characters are represented by dialogue and action. A comedy is a dramatic composition of a light and amusing character, illustrative of the foibles of individuals, the manners of society, or the ludicrous accidents of life. A drama is a composition, either in prose or poetry, designed to be spoken and represented on the stage. It should depict a series of grave or humorous actions of more than ordinary interest, tending toward and terminating in some striking result.

## FLORA STANIFORD.



Few actresses have as good an all-round equipment for their profession as has Flora Staniford, who is portrayed above. Miss Staniford is a star, manager, and playwright in one, and is, besides, a charming woman. She is a reigning favorite in the South, where her organization, the Staniford Repertoire company, has done a record-breaking business since its formation two years ago.

Immediately previous to this successful managerial venture Miss Staniford was leading woman in James E. Ward's *Emerson* company. This season she will star under the management of Lincoln J. Cotton, who has been one of the best and most prominent newspaper men in Des Moines, Iowa, and in addition is experienced in the business end of theatrical affairs. Miss Staniford will play a repertoire of plays, four of which are her own, in the Southern cities this season. For the reason that the people of the South know and have learned to admire her she is sure of a most cordial welcome in these cities, but with a view to deserving success as well as winning it the most careful preparations are being made for the tour. The company will be a strong one, and will contain several members of Miss Staniford's former companies who scored successes in the South. Eugene Johnson, who has the reputation of being a hustler in Des Moines, will be the advance agent. A preliminary season will open in Pennsylvania on September 27, and the regular season on October 25 at Annapolis, Md. One of the productions will be a new four-act society comedy called *The Widow*.

Miss Staniford intends that this shall be her last season in repertoire. She is negotiating to have Frank Harvey write her a play for next season, and she is looking forward to her metropolitan debut as a star in the near future.

## MRS. JOHN DREW'S FUNERAL.

The body of Mrs. John Drew was brought to the residence of Mrs. C. T. Hitchings, 108 West Seventy-fourth Street, New York, on Thursday, and thence was removed to Philadelphia, where the funeral services were held at St. Stephen's Episcopal Church last Saturday afternoon. The burial was in the family plot in Philadelphia. John Drew closed his engagement in Salt Lake City to attend the funeral, at which were many of the most prominent and representative members of the theatrical profession in this country.

## WILKISON TO MANAGE WARDE.

Arrangements have been completed between Frederick Warde and W. M. Wilkison whereby the latter will in future direct the former's tours. With the change of management a change of policy will also be inaugurated as regards the style of the drama in which Mr. Warde will for at least a time appear. His season, which will open in Philadelphia, will present him in a play of the romantic school, entitled *Islander*, by W. D. Eaton, the well-known playwright and journalist. As an exponent of the Shakespearean drama, Mr. Warde's name has, for a number of years, ranked among the most distinguished, and, happily, it is not his intention to eschew entirely the legitimate drama. In abandoning it for a time, however, when the taste of theatregoers appears to be more in the direction of the romantic, he is no doubt wise. The life of the warrior and patriot, *Islander*, should prove a happy medium for the actor as Mr. Warde. The career of no hero of history shows more of vicissitude, adventure, prodigious feats of arms and lofty ideas bravely followed out than even the meagre records of his own day allot to this magnificent character. A hundred stories, wild, beautiful, and heroic, are told of Prince *Islander*, but of all the memories of this glorious soldier perhaps the most beautiful is Benjamin Disraeli's story, "The Rise of *Islander*," from which source the main thread of the play has been derived. Its wealth will naturally give the scenic artist an opportunity for a very elaborate production, which will be taken advantage of. Manager Wilkison has engaged a strong company to support Mr. Warde. Among the more prominent actors are William Redmond, Charles D. Herman, Carl Smith, W. T. Melville, Harry C. Barton, Charles H. Clarke, Archibald Hutchings, and Beatrice Lieb, Lulu Klein, and Grace Wallace.

## A BUSY FIRM.

E. A. Paulton has placed his latest comedy, Mr. Pott's Nephew, with Craven and Hickman for disposal. Fred W. Sidney has appointed Craven and Hickman American agents for his own and his late father's plays. Among the latter are some of the best melodramas that have been presented in the English provinces for several years. The play-reading department of this firm is bearing fruit. They have already discovered two strong plays which will be heard of before long. Craven and Hickman have arranged to read the plays of all authors, whether known or unknown. It is their intention to bring before the notice of managers any valuable material they may unearth. By this arrangement the embryo dramatic author can no longer complain that it is impossible to get a hearing for his plays.

## Born.

MOLLENCOTT.—Twins, a son and a daughter, to Mr. and Mrs. Robert Mollencomb (Nellie Callan), at St. Louis, Mo., on August 26.

## Married.

GOGGIN—COHEN.—J. Edwin Goggin and Naomi Cohen, at Buffalo, N. Y., on August 30.

KOEHLE—GRAVEN.—Henry Koehler, Jr., and Margaret Craven, at San Francisco, Cal., on September 1.

## Died.

DREW.—Mrs. John Drew, at Larchmont, N. Y., on August 31, aged 79 years.

HARRIS.—Isaac Harris, at Chicago, Ill., on September 2, aged 72 years.

SHORT.—Edward Short, at New York city, on September 1.

WEST.—At St. Louis, Mo., on September 3, Mrs. John West (Lillie Laurel), aged 25 years.



## THE FOREIGN STAGE.

## PARISIAN GOSSIP.

The Midsummer Dullness—The Roman Theatre—Managers' Plans.  
(Special Correspondence of The Mirror.)

PARIS, Aug. 19.

The dead calm of midsummer has settled over theatrical Paris. Forbidding, barricaded fronts stare one in the face at the entrances of most of the theatres, and the few now open are almost exclusively patronized by perspiring country cousins and other rural visitors, who, despite the heat, are determined to do full justice to the sights and attractions of the capital.

The popular airs of the opera Le Trouvère are being hummed by everybody on the boulevard just now. This buzz of harmony has resulted from the revival of the opera at the St. Porte-Martin, under the management of M. Coquelin. Large audiences have greeted Le Trouvère, which, owing to the long interval since it has been heard in Paris, is unfamiliar to most of our theatregoers. The revival is most acceptable, particularly as it is sung by an excellent cast.

No stone is being left unturned to make the new Opéra Comique a fitting temple for the muses of song and the drama. The eminent painter, Benjamin Constant, has been engaged to decorate the ceiling, and upon it he will paint heroic figures representing some of the principal productions of the house in the past, among them Romeo and Juliette, Orpheus and Mireille.

No prominent production has loomed up on the dramatic horizon for some time. The theatres have been given over to frothy vanderbilts. One of the most amusing of these is Les Petites Voisines (The Little Neighbors), which was revived at the Theatre Cluny in the latter part of July. It is a very broad, but a very amusing farce. Two aristocratic young women of gay and frivolous tendencies rent houses adjoining one another, and for mutual convenience have a secret door cut through the wall between their reception rooms. Each is popular with the sterner sex, and on numerous occasions the secret door proves very useful in preventing feelings of needless jealousy. Thus, when a wine merchant is paying court to Mlle. Claire, and another suitor, Prince Bibinoff, a fire-eating Russian, approaches, the wine merchant is shunted through the door into the reception room of Mlle. Theodorine, who, as luck or ill luck will have it, is entertaining the wine merchant's nephew. There is a very diverting scene between the young man and the elderly one, who delivers a lecture upon the evils of frivolity. He says there is no excuse for it in a young man, although he, the uncle, is too old to mend his ways, having spent at least ten years of his life in avoiding the consequences of straying in pastures not his own.

Finally Mlle. Claire gives up her house to go to Trouville, and it is taken by a family from the country, of eminently proper and respectable antecedents. But the secret door is still in good working order and gives rise to several laughable situations. Mlle. Theodorine has not been notified of the change of occupancy next door, and as a consequence the evening quiet of the rural family is disturbed on more than one occasion by a stranger's abrupt arrival through the wall into their peaceful circle. The head of the family, a pompous gentleman of irreproachable character, determines to investigate the door and encounters the fiery Prince, who accuses him of various things inconsistent with his character and forces him to fight a duel. His better half, the good housewife, also pries into the mystery of the door and finds herself in Mlle. Theodorine's apartments, where she meets a gallant notary, who, discovering her in the house of the gay Theodorine, regards with approval her mature charms and immediately begins to court her ardently. These situations are presented by the company with vivacity and art, and create unlimited laughter. This farce has been succeeded by a French version of Charley's Aunt.

An interesting event was the recent performance by a party of the Théâtre Français company of Les Etrangers and Antigone at the old Roman Theatre, in the charming town of Orange. The theatre is one of the best preserved remains in Europe of Roman architecture, and has been repaired without taking from it any of the ancient Roman characteristics. It has thrown not a little light upon the Roman temples of the drama, and with a view toward its preservation it has been proclaimed a national theatre. President Faure was present at the performance of the company of the Comédie Française.

Parisians, as I have already said, are too fond of their own ease and comfort to patronize indoor amusements these warm days. They prefer a seat at a table of a boulevard cafe, where cool breezes may play with their locks, or a position under the trees of the Champs-Élysées, where they may listen to open air concerts or attend the Cirque d'Été, where a new pantomime, the Baricade Circus, has recently been put on.

While the doors of many of the theatres are closed, their managers are by no means inactive. Many plans are being formulated and there is much preparation for the coming season. Sappho, the new opera by Massenet, will be the important production at the Opéra Comique. The manager, M. Carvalho, is so confident of its success that he has made almost no other arrangements, although he expects to put on a lyrical drama called Louise, by M. Charpentier. No time for this production has been set, however. Madame Calvi, who will sing the title-role in Sappho, has recently been in Dieppe studying her role with M. Massenet. The rehearsals will begin at the Opéra Comique immediately after the opening of the theatre early in September.

M. Coquelin has leased the Théâtre Porte St. Martin, and has begun there, at reduced prices, a series of performances of popular operas, which will be continued until the end of September.

The Renaissance will be reopened with Secret Service, adapted to the French by Pierre Decourcelle, who has gone to London to gather useful information through a close observation of the English performances. He is accompanied by M. Guitry, who will play the leading part, with which he is delighted. L. A. H.

## NOTES OF THE HAWAIIAN ISLANDS.

(Special Correspondence of The Mirror.)

HONOLULU, AUG. 15.

Katie Putnam and company opened at the Opera House, July 31, in Little Maverick. Eight years ago when this company was here the late King Kalakaua gave a big luncheon (feast) in honor of Miss Putnam, and the company scored a big success. That the actress endeared herself in the hearts of the theatregoing people of these islands is demonstrated by the manner and enthusiasm shown after the lapse of so many years.

Miss Putnam has presented Fanchon, Lena

the Madcap, The Old Lime Kiln, Dad's Girl, and Old Curiosity Shop.

Honolulu found an old friend in Mollie Stockmeyer, and it goes without saying that she received her share of the applause. Margaret Mackin, after the opening night, was taken seriously ill, and her part was played by local talent.

The company will close August 17 in Erma the Elf, and leave on the steamship Mariposa August 19 for a season at the Columbia, San Francisco. C. L. CLEMENT.

## THE DRAMA IN AUSTRALIA.

Productions—Elsie Adair's Benefit—Maggie Moore's Plans—Barrett's Projected Visit.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., August 2.

The Alma Stanley and Harry Paulton season at Her Majesty's Theatre terminated on Friday last, and the company is now to play a brief season at Bathurst.

A Night Out was, as I have already advised you, the first production here, and was followed by My Friend from India. Of the two plays the latter proved the more acceptable to Sydney playgoers, and but for previous arrangements, which necessitated the company vacating the theatre on Friday, would have apparently been good for several more weeks. Harry Paulton, as the barber, was very diverting, delivering nonsensical lines with admirable solemnity. Alma Stanley dressed Marion Moxon very stylishly, and made a big success in the long monologue. George Lauri, as old Chignell, came out in rather a new role, as heretofore we have been accustomed to see this comedian in comic opera and musical pieces. However, he acquitted himself most creditably and got a big reception. Cyril Keightley, a young Australian actor who has of late been making rapid strides in his profession (notably with the Potter-Bellows company), was good as Charlie Chignell. Others in the cast were Albert Whelan, C. Berkeley, Hans Phillips, Lena Brach, and Minna Phillips.

Maggie Moore (Mrs. J. C. Williamson) continues to do good business at the Theatre Royal, her last bill being The Pauper, a play which suits this actress so well that it might have been specially written for her. She was well supported by H. R. Roberts, Johnson Weir, Percy Walsh, Herbert Ashton, and Fitzmaurice Gill.

The Gay Parisienne, which Williamson and Musgrave staged on Saturday night at Her Majesty's Theatre, made a very successful Australian premiere. The cast was exceptionally strong. It was as follows: John Peachey, a baritone well known in America; Ada Wiloughby, a handsome and clever leading lady; Alice Rene, Alice Learner, Florence Seymour, Juliet Wray, George Lauri, John Coleman, and E. Shand. Judging by its reception on Saturday night this play is in for a long run.

At Harry Richards' Tivoli, business continues, as always, very brisk. The latest novelty are the Haytors, who are a clever lot.

The benefit arranged for Wednesday next for Elsie Adair promises to be as big a success as it is well deserved to be. A very strong programme will be presented. The affair is under the patronage of Viscount Hampden, the Earl of Shaftesbury, the Chief Justice, Colonel Bell (American Consul), and many other notabilities. Maggie Moore has bought the Colonial rights of A Prodigal Father, a play in which Harry Paulton made a big success in England.

George Rignold, from all accounts, is enjoying a good season in Adelaide, S. A.

Rudon's Surprise Party is in Brisbane, Q., and its manager contemplates a Sydney season in the near future. The company comprises Violet Elliott, Jessie Williams, May Hagood, the Thornton Sisters, Wallace King, "Alto," the Gourlays (Amy and John), and Lance Linton.

The Bland Holt company went to Brisbane by Tuesday's mail train for a short season. Mr. Holt's recent season in Melbourne was a big success.

Howard Vernon has forsaken comic opera and is now appearing as Barney O'Toole in Peep o' Day at the Queen's, Melbourne.

Newcastle, N. S. W., is becoming a big theatrical centre. Among companies recently there and booked for approaching seasons are Ada Delroy's Variety company, Henry Bracy's Opera company, Charles McMahon and Sydney Deane, Mark Hambourg (the Russian pianist), and Pollard's Juvenile Opera company.

D. M. Bristol's educated horses, under the direction of T. A. Kennedy, who last visited Australia in the mesmerist line, commenced a season at the Criterion on Saturday last.

The Brough Comedy company had a good Tasmanian season. After a farewell season in New Zealand it will visit India and China prior to disbanding, when Mr. and Mrs. Robert Brough will return to London.

The Sign of the Cross is proving as big a success in Melbourne as it was in Sydney.

Frank Thornton is once more delighting Melbourne with Charley's Aunt.

George Musgrave, it is reported, has failed to arrange for an Australian tour of Haverley's Minstrels.

We have received cabled advice of the approaching visit to Australia of Wilson Barrett. He will come out under the direction of Williamson and Musgrave.

Maggie Moore has under offer for Australian production The First Born, a play with which Mr. Powers had a big run at the 'Prisco Alcanzar.

Harry Richards will shortly rebuild the Melbourne Opera House.

In connection with Wilson Barrett's projected visit to the Antipodes, I hear that the firm have guaranteed him £10,000 for one hundred nights. Judging from the amount of this guarantee arrangements have evidently been made for him to bring out several principals with him. It is to be hoped that Maud Jeffries, the beautiful Mercia in his London production of The Sign of the Cross, will accompany him.

Charles Cartwright is to visit us with a comedy and dramatic company under Harry Richards' management. Harry Richards has also engaged Addie Conyer, whose last visit to Australia was with the Louden-Lethbridge Gaiety company; Marie Lloyd, Biondi, Peggy Pryde, the Sisters Keziah, Lizzie Collins, and Albert Athas.

The Brand of Cain, by Arnold Wolford, is to be shortly staged by Maggie Moore at the Theatre Royal.

The time seems now ripe for a revival of Joseph of Canaan, the Biblical play of the Rev. G. Walters, of Sydney, which the English licenser of plays refused to license.

E. NEWTON DALY.

## MELBOURNE NOTES.

MELBOURNE, August 2.

Maggie Moore is contemplating a tour in West Australia, which colony she has never visited. Ernest Shand has been transferred from the Paulton-Hanley company to the cast of The Gay Parisienne company, which is to be produced on July 31, in Sydney.

It is said that Florrie Forde will receive £35 a

week during her engagement at the London syndicate music hall.

Marie Lloyd is coming by way of America to Australia, under engagement to Mr. Harry Richards.

A large and enthusiastic audience was at the Royal last Friday night on the occasion of Bland Holt's farewell. The stage was fairly buried in flowers, each of the principals being the recipient of many floral expressions of esteem.

The Taylor-Carrington Company are in India, where they are doing good business with Trilby.

Bland Holt's Brisbane season will last four weeks, during which period he will produce In Sight of St. Paul's, For England, A Life of Pleasure, and The Cotton King.

Frances Ross has recovered from her severe illness, and left last week for Brisbane to join the Bland Holt company.

Jessie De Grey concluded her engagement with Harry Richards on July 31. She will go to South Africa.

Frank Lincoln, the American entertainer, is touring New Zealand with excellent results.

Alfred Dampier will open in Sydney next week.

Emily Lyndale and Tom Wootwell, who made their first appearance at the Opera House last Saturday, are quite up to the reputation which preceded them. Miss Lyndale is a pleasing serio-comic and a good dancer. Mr. Wootwell is a comedian of the first order.

John J. Burke, of the Flying Jordans company, is said to have accepted a part in the next Christmas pantomime at the Princess Theatre.

Alice Simmons is singing at the Brisbane Saturday night concerts and has been receiving excellent press notices.

Bondi, the original of the lightning change artists in London, has been engaged by Harry Richards for an Australian season.

On the conclusion of the Flying Jordans' season at the Royal the house will be closed for six weeks, and will be reopened again by Maggie Moore, who will remain in possession till Christmas.

There is something like a theatrical boom on in Melbourne at present. Every theatre, with the exception of the Oxford, has an attraction on, and business is good.

JAMES M. ROBINSON.

## JULIA ARTHUR.

Julia Arthur, an excellent portrait of whom appears upon the first page of this issue of The Mirror, was born at Hamilton, Ontario, on May 3, 1869, and made her first appearance on the stage at the age of twelve, when she played Portia in an amateur performance of The Merchant of Venice. In 1883 her professional debut was made at Hamilton, in Daniel Bandmann's company, she appearing as the Prince of Wales in Richard III. For three seasons Miss Arthur remained in Mr. Bandmann's support, and then went to Europe to study the drama and music.

She reappeared in this country in 1887, opening at San Francisco in the company of Kate Forsythe. Repertoire engagements followed with A. R. Wilbur's Lyceum Theatre company, and with stock organizations at Savannah and Halifax. In 1890 the young actress joined The Still Alarm for an entire season, after which she ventured again to Halifax, and played also at St. John, N. B., with W. S. Harkins' company. In 1891 she electrified New York by her splendid performance of an especially exacting role in The Black Mask, at the Union Square Theatre. Subsequently she appeared in The Marquis' Wife, A Desperate Man, and The Prodigal Daughter, and as a member of A. M. Palmer's and Jacob Litt's stock companies. With Mr. Palmer's company she made memorable successes in The Broken Seal, Lady Windermere's Fan, and Mercedes. She appeared, too, for brief engagements with The Price of Silence and Sister Mary.

Miss Arthur then went to London and received flattering offers from many prominent English managers, among them Sir Henry Irving. She became a member of the London Lyceum company, playing leads to Sir Henry Irving and Ellen Terry in England and America, until the close of last season. She has now returned to this country to star, under management of Arthur Lewis, in a dramatization of Mrs. Frances Hodgson Burnett's novel, "A Lady of Quality." Her metropolitan debut at the head of her own company will be made next month at Wallack's Theatre.

## MANAGER PITOU ON THE ROAD.

Manager Augustus Pitou left town last Friday evening, after the final rehearsals of Chauncey Olcott's company, to see the opening performance of The Cherry Pickers, at Woonsocket, R. I., on Saturday night, and to accompany the big production to Boston, where it holds forth this week. From Boston, Mr. Pitou will return part way to join Mr. Olcott's company, which opened on Monday at Stamford, Conn. He will arrive in New York again by Thursday, and next week rehearsals will commence for his scenic production of Franklin Fyles' new play, Cumberland 61, which will be seen at the Fourteenth Street Theatre on October 18.

## ANNA HELD STUDYING FOR LA POUPÉE.

Anna Held, who will appear in the title-role of La Poupée, in accordance with the business arrangement formed by Florence Ziegfeld, Jr., with Oscar Hammerstein, will sail for America on September 21. Mlle. Held is at present studying her part with Andran, the composer of the opera, at his summer villa, in France. The composer expresses great delight in her conception of the part and offered her the title-role in the production in Brussels last month. Mlle. Held is having great difficulty in learning English, as at the time Mr. Ziegfeld made a contract with her, just a year ago, she spoke no English.

## PAUL GILMORE TO STAR NEXT SEASON.

The season of 1898-99 will bring forth a new star in the person of Paul Gilmore, who is now playing a second season with Chauncey Olcott. Mr. Gilmore will be seen in a society comedy, and has already several plays under consideration. He will go to Europe next Summer, and if unable to find the right sort of a play on this side of the ocean he will secure a foreign success and bring it over. His tour will be conducted on the highest plane, with an excellent company and a most complete production.

## WOUNDED WHILE ACTING.

Frank Lee Miles, manager of the Miles Ideal Stock company, was wounded in the left hand at Halifax while playing Arnold Tysen. A revolver in the hands of W. J. Butler was accidentally discharged, the wad puncturing the hand, causing blood poisoning. Mr. Miles, who has been in care of the Victoria Hospital, Halifax, expects to be able to resume his regular duties soon. The company, which has been successful in the provinces of Canada, will return to the States this month.

## GOSSIP OF THE TOWN.



The portrait above represents Edith Fassett, a promising ingenue, who is also a clever dancer and singer. Miss Fassett was featured extensively throughout the Western States two years ago, and last season made a distinct hit in the bright ingenue role in A Lion's Heart. She is now playing the trying part of Claude in Two Little Vagrants.

J. C. Duff contemplates another tour for Shamus O'Brien.

Leonora Guito sang Jessie Bartlett Davis' role in Robin Hood with The Bostonians at Manhattan Beach, on August 30.

Thomas H. Burns arrived in town last week to join Charles Frohman's tour.

Camille D'Arville's tour in Peg Woffington will open on October 4.

Adolph Mollenhauer, of the Mollenhauer College of Music, Brooklyn, has been removed to a sanitarium at Amityville, N. Y. He is threatened with mental collapse as a result of excessive cycling.

Ulric B. Collins returned last week from California, where he had been playing a Summer engagement with the Frawley company, and opened with Under the Polar Star as leading man.

Paul Arthur has secured the English rights to The Great Diamond Robbery.

Marie Geisterling will return to America this season for sixty performances under Gustav Amberg's management.

A press dispatch announced last week that Charles H. Hoyt had dismissed a matinee audience during a recent engagement of A Stranger in New York, at Syracuse, because the play needed rehearsal. Frank McKee has denied the story, stating that the matinee was omitted by arrangement with the local managers because of fair work.

W. K. Wilson will act as assistant treasurer at the Lyceum this season.

Six Cheyenne Indians in full regalia saw The Girl from Paris last Wednesday at the Herald Square.

The good people of New Rochelle are raising money to remove the soldiers' monument and Francis Wilson's "fort" to another site. It has been discovered that the "fort" encroaches upon certain church property.

Elsie Gryce and six English coryphæes appearing in Nature were given two weeks' notice last Wednesday, and they threaten to sue, claiming violation of contracts.

The bookings at the Star include The Lilliputians, The Heart of the Klondike, Lost in Siberia, and The Golden Key. The Heart of the Klondike will be presented simultaneously here and in Boston.

On the Bowery opened last week at Charleston, S. C., for its first Southern tour. In the cast are "Chuck" Conner, Frank Bush, William Mitchell, Fred E. Richter, Edward Shapley, and Hogan and Glenroy.

Grace Atwell was in town last week. She has been playing with the Castle Square Comedy company in Boston.

F. A. Leon, stage director of the London Savoy Theatre, will come to this city to stage The French Maid.

George Marion played Katzenjammer in Never Again at Hoyt's last week during the illness of George Kearney.

Merri Osborne will leave Nature, to join The Good Mr. Best.

Celle Ellis, after an enjoyable ten weeks' vacation in Columbia County, has returned to the city.

Rehearsals of the chorus for La Poupée will be commenced this week.

What Happened to Jones may be taken to England by Charles Frohman.

E. K. Rice and Charles E. Evans secured last week from T. Henry French the American rights to Hotel Topsy-Turvy, Arthur Sturges' adaptation of Maurice Ordonneau's L'Ange de Tohu-Bohu. It will succeed The French Maid at the Herald Square.

Very Little Faust closed last Saturday at Olympia. The company may go on the road.

An informal supper will be tendered to William Gillette at the Lambs' Club next Sunday evening.

Secret Service has begun its brief stay at the Empire by breaking all records of the house.

Oscar Hammerstein has threatened to sue the proprietors of two musical comedies the ideas of which, he believes, have been stolen from La Poupée.

Michael Morton's play, Miss Francis of Yale, was presented at St. Leonard's-on-Sea, England, on August 18, by an English company, scoring an immediate success.

J. Arlma Donahay closed his Cape May and Atlantic City concert season on August 26 with a musicale at the Hotel Dennis, Atlantic City.

Ellen Beach Yaw will appear in London in November.



## THE VAUDEVILLE STAGE

CHARLES LEONARD FLETCHER.



Photo by Falk.

Charles Leonard Fletcher, whose portrait appears above, is preparing for production in the leading vaudeville theatres a new and original comedy novelty, written by himself, entitled *A Lesson in Love*. Mr. Fletcher intends to devote the entire season to vaudeville work, and in his new sketch will appear in five distinct characters. He will have the assistance of Sylvia Lisle, a beautiful singing comedienne. Mr. Fletcher is a character actor of versatility and experience. He has frequently essayed, with success, such characters as Dr. Jekyll and Mr. Hyde, Beau Brummell, Baron Chevalier in *A Parisian Romance*, and *The Private Secretary*. Mr. Fletcher is also a writer, having served several years, prior to his adoption of the stage, on the editorial staff of the *Boston Globe*. His new sketch is a comedy, and contains features absolutely new to vaudeville. Mr. Fletcher and Miss Lisle will make a short Western tour and will open in New York next month.

SYLVIA LISLE.



Photo by Falk.

Sylvia Lisle, who is pictured above, is a beautiful woman and a gifted actress and singer. She is blessed with an unusually powerful soprano voice, trained for grand opera under the best masters. Professionally she has been identified with several prominent operatic organizations, notably Princess Bonnie and Miss Philadelphia. Miss Lisle has also developed marked ability as a comedienne, and has decided to enter vaudeville, where with her beauty and voice she reasonably expects success. Miss Lisle is the daughter of the late Captain Felix McCurley, of the United States Navy, and moves in Philadelphia's best society. She is a member of the Colonial Dames and the Daughters of the Revolution. Miss Lisle will make her vaudeville debut with Charles Leonard Fletcher, in his new sketch, *A Lesson in Love*, in which she will have ample opportunity to display her vocal talent and comedy ability.

## THEATRES AND ROOF-GARDENS.

Proctor's.

Kate Claxton makes her vaudeville debut in a sketch called *The Fate of Half Past Four*. She is assisted by Arthur Forrest. The others are Frank Cushman, comedian; Manning and Weston, in the Irish Pawnbroker; the De Forreests, whirlwind dancers; Johnson and Dean, colored comedians; the Tally-Ho Trio, comedy sketch; Carpos Brothers, acrobats; Creago and Loring, black face comedians; Russell, O'Dell, and Russell, eccentric acrobatic comedians; the Four Westons, in musical comedy; Gardner Brothers, musical act; Gilbert and Franks, duettists; Mlle. Dair, trapeze artist; and Grace Celeste, soubrette.

Weber and Fields' Broadway Music Hall.

The Glad Hand continues, with Peter F. Dailey, Ross and Fenton, Weber and Fields, John T. Kelly, Sam Bernard, and Weber and Fields in the cast. The olio is headed by Marie Loftus, the English comedienne.

Keith's Union Square.

Clara Morris' success last week has caused her re-engagement for this week, and she heads a bill including the Gaiety Trio, in *The Music Hall Singer*; Ward and Curran, "the two Clippers"; Lillie Western, musical expert; Prime

and Evans, sketch; McBride and Gordon, comedians; Conway and Leland, the monopedes; Helene, dancer; Gloss Brothers; Annie Wilmoth Curran, vocalist; Doherty's Poodles; Diggan and Dreher, duettists; the Silvers, illustrated songs; Nordheim, wire juggler; and the American biograph.

Pleasure Palace.

Robie's Bohemian Burlesques is the attraction this week. Two burlesques, *On Board Yacht Bohemia*, and *The Bogus Prince*, are the features of the bill. The olio is furnished by Vevie Nobrega and Billy B. Van, with their coons; Flo Jansen, comedienne; William H. Smith, of the original Big Four; Baker and Lynn, Dutch comedians; Martiere Sisters, duettists; Jere Mahony, descriptive singer, and Edwin R. Lang, tramp comedian.

Koster and Bial's.

The roof entertainment is furnished by Reno and Richards, acrobats; the Lane Sisters, songs and dances; Nellie Burt, soubrette; Williams and Adams, comedians; the Diamond Comedy Four, comedians; the Pantzer Trio, acrobats; McAvoy and May, comedy duo; Proto, dancer; and the Everett Trio, comedians, acrobats, and jugglers.

Tony Pastor's.

James F. Hoey, comedian; the Donovans, comedy duo; Lew Bloom and Jane Cooper, sketch team; Thomas and Quinn, comedians; Fanny Mora, soprano; Le Moynes Bros., horizontal bar grotesques; Cooke and Clinton, sharpshooters; W. R. Williams, vocalist; Edna Ang, soubrette; Three Franchette Sisters, dancers; Howley and Leslie, comedy duo; Craig Trio, bell ringers; Stewart and Gillen, boxers and specialists; the Brownings, comedy sketch; and the Parvos, sketch artists.

Hammerstein's Olympia Roof-Garden.

Cook and Sonora, acrobatic comedy duo; The Arnold Sisters, duettists; Signor Quinto, baritone; and Madame Vinette's Marblesques, are retained from last week. The new comers are: Jerome and Alexis, contortionists; Johnson and Dean, colored comedy duo; Annie Whitney, balladist; Almont and Dumont, musical comedians; and Johnson, Riand, and Bentley, comic acrobats.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Clara Morris made her first appearance in New York as a vaudeville star in a one-act dramatic sketch called *Blind Justice*, written for her by Kenneth Lee. That Miss Morris has not been forgotten was amply proven by the very generous applause which greeted her on her first entrance and at the close of the sketch. Mr. Lee's effort is a simple little story of a woman who has married a Judge who knows nothing of her past. The Judge is called upon to decide the fate of a prisoner, and in a half playful mood he asks his wife to help him by her advice. She discovers that the prisoner is her former husband, whom she thought dead, and the conflict as to whether she ought to advise that he be sent to the guillotine or to penal servitude for life rages in her mind. At first she suggests that he be executed, as he will then be out of the way, but finally her better nature prevails, and woman-like she changes her mind and begs her husband to let the man live. Just as she makes this request a messenger arrives announcing the suicide of the prisoner, and the wife falls into her husband's arms weeping hysterically. Miss Morris played her part with the same earnestness she has always shown, and made the most of every line. The sketch did not afford her an opportunity to keep the audience in a state of intense excitement, and perhaps it was all the better for that, as there are always a number of nervous women and children in the vaudeville theatres, especially at the matinees, and it would not do to stir them too deeply. F. C. Harriott, the star's husband, gave a very dignified impersonation of the Judge. Miss Morris seemed very much tickled over her reception, and when she was recalled she grew kitchensh enough to throw a kiss to the audience, waving her handkerchief at the same time, much after the manner of Maggie Cline when she is responding to an ovation. Edmond Hayes and Emily Lytton presented a new travesty on *Ingomar*, with appropriate costumes, scenery and effects. A good deal of the original text was used, which made the gag sound very funny indeed. As an encore the confession scene from *The Bella* was given. Mr. Hayes evidently borrowed his idea from Tim Murphy, who gave a much better rendition of the scene at this same theatre a few months ago. Mr. Hayes is a bright young man, and he ought to be able to get a shovel of his own and dig up something that nobody else is doing or has done. Warned over dishes have no flavor. Ben Harney and his coon made a big hit with their "ragging" business and had to make several bows at the finish of their act. Annabelle, the beautiful dancer, was very pleasing in her "Butterfly," "Borealis," and "Sun" dances. James W. Reagan, who has starred in Irish comedy, sang some songs which showed the quality of his fine tenor voice to perfection. His yodeling seemed to make an especially good impression. Edward J. Boyle, the blind performer, sang "The Chimes of Trinity" very well indeed, accompanying himself on the piano. He would do well to learn some rag-time music and a couple of lively coon songs and use them instead of his recitation. Willett and Thorne, assisted by Fred Breton and Lizzie Thie, presented their funny little skit, *An Uptown Flat*. The others, who all made hits, were The Sa Vans, Albertus and Bartram, Swift and Chase, Ida Russell, the Metropolitan Trio, Dryden and Leslie, the Ott Brothers, the Three Franchette Sisters, and J. W. Harrington. A picture of Saharet, the dancer, and other new views were shown on the biograph.

PROCTOR'S.—A Dingley Tariff Baby, a new farce by W. H. Fuller, was presented here for the first time by William Harris, Edward White, William Hunt, Blanche Plunkett, and Anna Keeler. The piece was probably intended to be mildly suggestive, but instead it was decidedly vulgar, some of the lines being as coarse as they could possibly be. A great many people laughed during the progress of the piece, but blushes were painfully in evidence all over the house. W. H. Fuller, whoever he is, has queer notions of what constitutes stage humor, and the stage would be a great deal better off if his Dingley Tariff Baby had never been born. It has probably died a natural death by this time, so further comment on it is unnecessary. A Modern Andromeda, by Marguerite Tracy, was a treat in contrast with the "Baby." It was a little comedy, with a love story attachment, and made a very pleasing impression. Geoffrey Stein and Ruth Brock were excellent as the lovers, and Myra Brooks and Marcus Moriarty, in character parts, played very cleverly. Maggie Bennett, a cute little bit of femininity, sang

some popular songs of the day, and danced with a good deal of grace. Bingham, the ventriloquist, had an ingenious attachment for his talking figures, by the aid of which he made them go through some funny antics. Little Katie Rooney imitated her late father and sang some new songs. She carries her own pianist now, like Lydia Titus and Hilda Thomas. He is John Harding, and he plays satisfactorily. Lawson and Ward, who do a clever bicycle act and advertise wheels and tires at the same time, were frequently applauded. Billie and Willetta Farrell, the champion cake walkers and word spellers, made a hit with their singing, dancing, and posing. The smart boys of the Miniature Comedy co. did several pleasing specialties. Rodgers and Ryan, Tatali, the Reyford Sisters, and Reid and Dee were also in the bill.

KOSTER AND BIAL'S.—On the fine nights the roof-garden did a rushing business as usual. A pleasant bill was offered and the various acts met with approval. Williams and Adams, who recently gave a trial performance here, made a hit in their eccentric specialty. They are bright comedians and clever dancers. O'Brien and Havel made their usual hit in their specialty, which gives O'Brien a chance to show his agility. Hodges and Launchmere, the colored swells, sang, danced, and cake-walked to the accompaniment of continuous applause. The Lane Sisters, with their yards and yards of lace and lingerie, did their acrobatic dance as well as ever. The Pantzer Brothers went through the same old act, which has been seen a dozen times by everyone who goes to vaudeville theatres in New York. Nellie Burt, who makes a specialty of coon songs, was frequently encored. Reno and Richards are a clever team of comedy acrobats. Deltorelli and Gilsando made music from sleigh bells and cut several capers while doing so. Olive, the juggler, opened the bill with some amusing tricks.

HAMMERSTEIN'S OLYMPIA ROOF GARDEN.—Williams and Walker, who remained over on account of their hit during the previous week, sang "You Ain't So Wahn," and other coon songs, to the great delight of the audience. Cook and Sonora, who were also hold overs, continued to make a hit. The Three Seymours did some good work in the acrobatic line. Signor Zani Quinto and his rooster voice were on hand as usual, as were the Four Emperors of Music. Professor Wormwood's trained animals proved a pleasing diversion. The Arnold Sisters presented a very neat sister act, and won plenty of applause for their work. Hiatt and Pearl, Rice and Elmer, and Madame Vinette's Marblesques were also features which met with approval.

TONY PASTOR'S.—McAvoy and May worked like beavers to win the applause which was liberally bestowed on them for their brisk comedy work. The good old Olympia Quartette went through their military evolutions as usual. Johnson and Dean showed some new ideas in the cake-walking line. The Blondels' "kid" sketch was a big laughing hit. Sam and Kittie Morton danced very neatly. Al Reeves sang the songs spoken of in this column a short time ago. W. R. Williams continued to sing his own songs. Harry Thomson, the Mayor of the Bowery, made some up-to-date remarks. The Fremonts put lots of ginger into their work and made a hit. Warren and Howard made their first appearance in New York with fair success. Dresser and Blair were amusing in travesties. The Garrick Trio and Kirov and Rawson were also in the bill.

PLEASURE PALACE.—May Howard, as bouncing and breezy as ever, appeared at the head of her new extravaganza company and furnished a very pleasing entertainment, which is bound to meet with success on the road. Two burlesques, written by Fred Solomon, were presented. The first, *A French Girl*, is a sort of travesty on *The Girl from Paris*, and made a hit. Miss Howard was the French Girl and Vinnie Henshaw the maid of all work. The sketch was plentifully sprinkled with songs, dances and zags. The closing burlesque was called *The Three Lost Brothers*. Miss Howard appeared as a dashing cavalier, and her symmetrical figure was shown to advantage in a stunning costume. Phil Mills and Udell and Pierce gave good character sketches of an actor, an Irishman, and a Hebrew. The olio was quite good. Vinnie Henshaw, who is one of the most lady-like vaudeville performers on the stage, looked very pretty and spoke her lines with good effect in a little sketch, in which she was assisted by Phil Mills as a German. A distinct novelty was presented by Jaguarina, the champion swordswoman, who fenced with Ex-Corporal Nelson K. High, late of the United States Army. They used foils at first, and finished with a broadsword combat. The patrons of the Palace evidently know little or nothing of the fine points of fencing, for the bouts excited very little enthusiasm. Jaguarina also appeared in both of the burlesques and acquitted herself well in small parts. Miss Howard sang "Mamie Reilly," a medley and a coon song with much success. Barr and Evans did their old sketch, *A Welcome Visitor*. Udell and Pierce wasted a lot of time in doing a singing sketch in which there was very little humor. Five of the chorus girls, called The Martinez Family for the time being, sang some Swiss yodel songs quite well. Mlle. Raye did some good acrobatic dancing, and Ruth Robinson sang some popular songs. The whole entertainment was well put together. The costumes were pretty and special scenery was used for both burlesques.

## AARONS' WORK IN EUROPE.

Alfred E. Aarons, who is in Europe engaging people for Koster and Bial's, is something of a diplomat as well as a shrewd manager. It seems that he had to obtain the consent of the French Government before Cleo De Merode would be allowed to leave Paris. The opera in Paris is under the management of the Government, and the officials were unwilling to part with Merode. Aarons, with his polished manner and convincing arguments, soon won them over and the famous beauty is now on her way here. When Mr. Aarons got to London he began negotiations for the Faust ballet, and after an actual expenditure according to the veracious press agent of \$57,000 he secured the ballet, which is said to be a marvelous affair. Mlle. Paula Del Monte, a popular Parisian serio-comic, is also coming over for the opening. She is expected to create a sensation second only to that of Merode.

## PONY MOORE ARRIVES.

Pony Moore, the world-renowned manager and sport, arrived from Europe on the *Aurania* on September 1. His wife, who is professionally known as Lulu, will appear soon at Pastor's. Mr. Moore will not stay in New York very long, as he has to go to California on business. Mr. Moore's effervescent spirits kept the entire company on the *Aurania* in great humor. From the captain down they all acknowledged that Pony was a brick. Other professionals on the *Aurania* were Marie Loftus, George Robey, and the Brothers Griffiths.

## MARIE LOFTUS APPEARS.

Marie Loftus, the English character vocalist, made her American reappearance on Thursday evening last at the opening of Weber and Fields' Broadway Music Hall.



Her reception was very cordial and she got a number of floral pieces, including a horseshoe as tall as herself. She sang several songs, with a change of costume for each, but only one of them made a decided hit. This was her last selection, in which she portrayed the history of the English serio-comic from the time the first one appeared down to the present day. The only hearty laugh indulged in by the audience was when

she was giving the imitation of the ballad-singer serio, with a pistol shot effect introduced. As the pistol went off she fell to the stage, exclaiming "I'm poisoned!" "Sister Mary Wants to Know," sung in "kid" costume, won a fair measure of success, but the other songs were not of much account. Miss Loftus is as spry and nimble as an enthusiastic chorus girl in her first season, and worked very hard to win the approval of the audience. She probably has a number of other songs in her repertoire, and she will undoubtedly make selections from them which will make her turn go as well as it does in England.

## THE GLAD HAND.

Burlesque in two acts. Book by Kenneth Lee; music by John Stromberg. Produced September 2.

Minah Book	Peter F. Dailey
The Lord of Bashbury Bench	Charles J. Ross
Mike Koffupski	Joseph Weber
Augustus Miller	Sam Fields
Harold Meyer	Lou Bernard
Bowles	John T. Kelly
Edith Blarney Mitford	Mabel Fenton
Katrina	Lillian Swain
Pietro	Gertrude Mansfield
Dora	The Beaumont Sisters
Flora	Josephine Allen
Nora	Frankie Bailey
Little Klondike	
First Officer	

The season at Weber and Fields' Broadway Music Hall was opened on Thursday evening last, September 2, with a demonstration that must have gladdened the hearts of every one connected with the house. The cozy little hall, improved in many ways, redecorated and carpeted, was filled in every part with an expectant throng, who sat and stood from 8 o'clock until 12, expressing their approval of everything said and done upon the stage in the most emphatic way.

The entertainment began with a short olio furnished by McIntyre and Herath, Marie Loftus, and the Carpos Brothers. The black-faced comedians were a howling success, the Carpos Brothers tumbled well, and Marie Loftus sang some of the latest English songs. Her work is described elsewhere.

The event of the evening was the first production of a new burlesque called *The Glad Hand*, written by Kenneth Lee, with music by John Stromberg. The curtain rose on a stage full of pretty girls, and then in ones and twos the principals came on and received rousing welcomes. The reception accorded Charles J. Ross was a regular ovation, and when Weber, Fields, and Bernard came in dressed as Klondikers on the back of the saddest looking nag that ever walked on four feet, the house just let itself loose. Peter F. Dailey, John T. Kelly, and Mabel Fenton were also accorded royal receptions.

The *Glad Hand* is a sort of hodge podge of fun and music, without much plot. With such a cast of stars, each one an expert in his line, it was impossible to have anything but fun going on all the time. The only fault that can be found with the piece is that it is too long, but this will soon be remedied, and then *The Glad Hand* will run merrily along for many weeks. The special features were a burlesque on *Secret Service*, a doll dance by several girls dressed and made up as Guilbert, Hall, Russell, Fox, Held, and Otero, and a wooden shoe dance in old-fashioned German costumes.

The travesty on Mr. Gillette's play was excellent. Mr. Ross gave a good imitation of Mr. Gillette's manner, and Mr. Dailey helped to bring the laughs in his usual happy-go-lucky way. Mabel Fenton also made a hit in this scene.

In the first act Dailey had one of his usual scenes, in which he flim flams a victim and gets his money without any trouble. John T. Kelly, as the Summer hotel landlord, made a big hit, and his song, "Ta-Ra-Rum," was repeatedly encored. Weber, Fields, and Bernard played a game of pinochle, which was almost as funny as the poker game in *Under The Red Globe*. Gertrude Mansfield made her first appearance as a member of the stock company, and acquitted herself well in a dazzling costume. The Beaumont Sisters and Josephine Allen had a new song and dance which made a hit, and Frankie Bailey's symmetrical legs, shown in two different sets of tights, caused the usual flutter among the Harrys in the front row. Lillian Swain appeared as a Summer girl and did what little she had to very nicely.

The music is lively and appropriate and one or two numbers are very catchy. The costumes are new and pretty and the chorus girls all made individual hits. The production was under the direction of Julian Mitchell.

At the fall of the curtain there was a good deal of applause, and speeches were made by Sam Bernard and Peter Dailey. It took several minutes to hand up the floral offerings, and when they were all on the stage the company were almost hidden from view. An immense piece made in the shape of a hand, with the word "Glad" on it, was sent to the managers; John T. Kelly was remembered by the "Pirates," and every one of the principals and a great many of the chorus girls received beautiful bunches of blossoms. Frankie Bailey was particularly fortunate, and was nearly smothered with several big bouquets. It was one of the most remarkable stage flower shows ever seen in this city.

Taken all in all, it was a great night, and the indications point to a very successful season.

## WHY WALKER REFORMED.

Milton Nobles' new farce, *Why Walker Reformed*, has made a hit. He gave a request performance of it for a matinee one day last week in Chicago. It was seen by several managers and voted more entertaining than *Bilgeville Junction*. Mr. and Mrs. Nobles will open at Keith's, Boston, on September 30, with the circuit to follow.



VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

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## BOWERY BILLBOARDS.

The managers of the resorts along the Bowery have a happy knack of securing lithographs of well-known performers and pasting them up in front of their places with the names covered with strips of white paper, on which are painted the names of the performers who are employed within.

There is a place near the People's Theatre which holds a record for this sort of piracy. It has one of the wild, weird lithographs of Ballard, the Bard, which E. D. Price got up last season, in front, and over the famous poet's name is painted "Tommy Ryan." Ballard should commence suit at once. On the other side of the door was a picture of the Gleasons, well-known dancers, with no name on it. The Bowery is not the only street on which this sort of larceny is worked. There was a stock lithograph in front of a well-known museum in Fourteenth Street a few days ago, labeled "The Three Hawthorne Sisters." The "a" instead of a "w" was all that prevented the glib public from believing that the originators of "The Willow Pattern Plate" were on exhibition inside with the dog-faced cat and the tattooed bearded lady.

## MR. PRICE'S FISH STORY.

E. D. Price, who keeps a fatherly eye on things about the Pleasure Palace, says that the term "press agent" has fallen into disrepute, and that he thinks "House Historian" sounds better anyway, so, as "H. H." of the Palace, he feels in duty bound to let the world know that May Howard, who filled an engagement and several pairs of tights at his house last week, received a present of a wonderful fish the other day. It is a plesiosauro, and was caught by a friend of hers near Vineyard Sound. It is a cross between a sea serpent and an alligator, and she is going to have it stuffed and placed in the lobbies of the different theatres at which she is to appear this season. The only thing that bothers Miss Howard, so says Mr. Price, "H. H." is that Lillian Russell may go her one better, and secure an ichthyosaur, or that Marie Dressler may drive her team down Broadway with an ipecacuanha-triangulutus perched on the seat beside her.

Great is the House Historian!

## MRS. KNIGHT IN VAUDEVILLE.

Mrs. George S. Knight will be seen very soon in vaudeville. She has chosen The Circus Rider, in which both she and the late Rosina Vokes made hits some years ago, as the vehicle for her introduction to the patrons of the continuous houses. A rollicking song called "The Circus Queen" has been composed for Mrs. Knight by Dan Packard and J. E. Nicol, and she will introduce it, as well as some new and fetching dances arranged by herself, with original music by Mr. Nicol. Mrs. Knight's costume was made by Felix, of Paris, and her hat by a well-known New York milliner. She is preparing for her vaudeville debut with as much care as if she were going to put on a big production. Hugh Arnott, late of Fanny Davidson's company, and Julian Greer, late of Frohman's forces, will support Mrs. Knight.

## ADDITION TO WEBER AND FIELDS.

Weber and Fields secured a lease last week from the Bright estate to the store, No. 1209 Broadway, which is four doors below the entrance to their music hall. The store will be used as a cafe annex to the music hall. It will serve as a lounging place during the intermissions and in the day time will be run like any other Broadway cafe. The managers wanted to get the store next to their entrance, so that the foyer could be widened, but the deal could not be arranged, so they got the next best thing. The rear of the new store will lead into the music hall, and there will thus be practically two entrances to the house.

## MR. BIAL'S INSURANCE PAID.

The insurance on the life of the late Albert Bial, which amounted to \$100,000, was paid last week by the Mutual Life Insurance Company to the United States Mortgage and Trust company, which holds a large mortgage on Koster and Bial's Music Hall. The intention of Mr. Bial when he had his life insured was to have the money applied to the reduction of the mortgage on the hall. This has been done, and the music hall is in a better financial position than it has held for some time.

## PAPINTA BUYS A RANCH.

Papinta, the myriad dancer, who has been creating a sensation on the Orpheum circuit for some weeks past, has bought a small ranch in Ygnatius Valley, Contra Costa County, California. It is twenty-two miles from Oakland and is near the properties of Hopkins, Bancroft, Hutchinson, and Westcott. There are one hundred acres in the tract, and the price paid was \$15,000. When Papinta has acquired a comfortable fortune she intends to retire and spend the remainder of her life on the ranch.

## VAUDEVILLE JOTTINGS.

John W. Isham, proprietor of Oriental America, now touring abroad, writes that his co. cannot return until next spring, as it has met with great success all through Great Britain, and all cities visited have demanded return engagements. The managers of the Winter Garden, Berlin, have made Mr. Isham a flattering offer for his co. for a whole season, which he is now considering. The Octoroons co. have begun their third annual season, and are seen in an entirely new production. Will H. Isham is manager of the Octoroons and Charles H. Plummer is the treasurer.

Vesta Tilley is at Derby Castle, Douglas, Isle of Man.

Walt and Ardell in their dainty singing and piano act, made a big hit last week at the Ice Palace, where they were the headliners. Such a clean, refined, and thoroughly excellent act is very refreshing nowadays.

Chas. Loftus has written to the London papers

indignantly denying that she was Hall Caine's authority for the music hall episodes in his novel, "The Christian."

Sie Hassan Ben Ali has engaged the following performers for his aggregation which is to appear at the fair in London, Ont., from September 11 to September 18: The Deltorella, Sankey Brothers, the Roseow Midgets, Leopoldine, Orlanis, Carlos Fernandez, Ozare, and the Beni-Zong-Zong troupe of Arabs.

The Adelphi Trio, who were engaged by Gustave Walters when he was in Europe this summer, arrived in New York on September 2. They left at once for Los Angeles, where they open September 13.

Jaguaria, the swordswoman, accidentally cut her opponent, Corporal High, on the scalp on Wednesday last, while performing at the Pleasure Palace. A physician stitched up the wound, and the contest went on as usual in the evening.

The Brothers Damm, European comic acrobats, arrived a few days ago, and began a six-weeks' tour of the Keith circuit last week in Philadelphia.

Lucille Conkling, the contralto who has been scoring with the Clover Trio, has tendered her resignation as contralto of the trio, and has signed with Dennison Thompson to appear in The Old Homestead, in which she will play Nellie Patterson. By a strange coincidence the contralto who played Nellie Patterson in Old Homestead last season takes the place left vacant by Miss Conkling in the Clover Trio.

James W. Reagan, the Irish comedian, who was at Keith's last week, will resume starring shortly in a new play. He has several new songs.

The American Comedy Four, O. M. Scott, Arthur Earle, Joe Roberts, and George Lynn, late of Peter F. Dailey's co., were the headliners at the Empire, in Atlantic City, last week. Their new act was very successful.

Van and Stockton, the eccentric comedians, who sailed from New York last June, left London on the St. Louis September 4. They have made such a success that they will return to England again in March to fill a long engagement.

Frey and Fields are now playing a return engagement on the Burt circuit. They open at the Pleasure Palace October 11 with the Roseow Midgets co. for thirty-six weeks.

Reno and Richards made such a hit at Koster and Bial's last week that they were engaged for four weeks after the first performance.

John Edgar, late of Edgar and Curran, and Fred E. Stanton, late of Howard and Stanton, have formed a partnership. They are having a new act written for them which they will produce on the road this season, together with the chair dance, originated by Mr. Edgar. They will be known under the team name of Edgar and Stanton.

A. C. Woodyard, the author-publisher of Melrose, Illinois, has recently put on the market "Mabel," a pretty child-song, and two comic songs, "All-Coe Lon" and "You Ain't So Many."

Charles Leonard Fletcher has written a new sketch for Pauline Davidson and Caroline Boyer, entitled Before the Ball, which they are rehearsing for an early production at the Ice Palace.

William Hausstetter, a lion tamer employed at the Zoo in Cincinnati, shot and killed his wife and himself on September 2. He had had a hard afternoon's work with a couple of lions, and was in a highly excited state when the shooting occurred.

Johnstone Bennett and S. Miller Kent were to have begun their season in the West on Sunday last.

Madame Fraser, an aeronaut, while making an ascent at Peoria, Ill., on August 29, fell from a height of one hundred feet. She landed first on some telegraph wires, which gashed her body, and then fell to a board walk. Both of her feet went through the boards, which had to be sawed away before she could be extricated. In spite of her injuries she is expected to recover.

Alfred E. Aarons has engaged Mile. Bombello, who makes pictures in sand; De Koch's troupe of acrobats; the Brothers Griffins, eccentric acrobats, and Lena Paxton, a wire artist. They will appear at Koster and Bial's during the season.

Florence Wolcott will open at Keith's on September 13. She has appeared in opera with success.

Edward Adams, having just closed two successful weeks at Max Field's Olympia, was engaged by Manager Fitzgerald for Arcos Villa, Bath Beach, week of August 30 to do his descriptive turn and repeated his previous big success.

The Arnold Sisters, Edith and Tina, have proved quite successful in their act at the Olympia. Edith has a very strong contralto voice, which she uses with splendid effect.

Jessie Conthoui, who has just completed another successful tour of the Keith circuit, is at present enjoying a much needed rest at the Franconia Inn, Franconia, N. H. Miss Conthoui expects to remain in the mountains until about September 13, before beginning her fall work in concert and vaudeville.

A. H. Knoll and Marie McNeill wish to have it known that they did not appear at the Lyceum and Palace Theatres in Boston, with Flynn's Gaiety Girls.

## VAUDEVILLE CORRESPONDENCE.

**PHILADELPHIA, PA.**—The attraction for Gilmore's Auditorium for week of 6 is 1402. Stuart, the Male Patti, plays Queen Isabella; Zelma Rawdon, Thomas Meade, the boy tenor; Herald Square Quartette, John H. W. Byrne, Frank Gardiner, Marie Godoy, Connie Thompson, Arthur E. Seaton, Sara MacLaren, Thomas H. Ince, George D. Cunningham, H. J. Turner, Jay N. Binkly, and George Orey are in the cast.

The Bijou Theatre attractions for week continue up to their usual high standard. The Russell Brothers, and the Brothers Damm, who created a sensation this week, re-engaged. The biograph, Dillon Brothers, Willett and Thorne Comedy co., Hugh Stanton and Pauline Willard, in a new act; The Bargain Craze, Gilbert and Goldie, James Reagan, Gruet, Beers, and Gruet, Brandon and Reagan.

The second season of the Trocadero will start with a matinee, September 6, by Fred Rider's Night Owls. Many new features are promised, among them several startling European novelties. The Temple of Fame and Punch are the new burlesques, with pretty girls and high-class specialists. Manager Rider claims his productions for this season have cost \$10,000.

Manager Joseph Tresselt, of the Arch Street Theatre, announces the sensational comedy, Side Tracked, for week of September 6, with special scenery and a company of merit. This is now purely a variety house, and dramatic combinations are entirely out of place here.

Joseph Barrett's Burlesquists are at the Lyceum Theatre 6 for week, giving two performances daily. The programme presents an operatic extravaganza, The Gaiety, by Octavus Cohen and music by Robert Becker. This attraction differs from those usually seen at our variety houses in that there is no first part, olio or afterpiece. The story of the Gaiety starts at the rise of the curtain and continues to its fall at the close of the entertainment.

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# MR. KENNETH LEE

Sole Author and General Stage Manager for  
MESSRS. WEBER & FIELDS, '97-'98.

Special writer for Miss Clara Morris, Miss Kate Claxton, Mrs. Yeomans, Mr. and Mrs. Sidney Drew, Mrs. McKee Rankin, George C. Boniface, Sr., etc., etc.

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Burke and Andrus, De Forrest Sisters, Whitney Brothers, Romulo Brothers.

**NEWARK, N. J.**—Waldmann's Opera House (Fred Waldmann, manager): Harry Morris' Twentieth Century Maids made their first appearance of the season here August 24. They furnished an entertainment full of ginger. Two burlesques were given in addition to the olio. During the last three days of the engagement too much Trilby was substituted as the afterpiece. Satisfactory business. Bentz-Santley 6-18.

**MIDDLETOWN, N. Y.**—Cottage Theatre (Charles H. Bellinger, manager): August 30-31 attractions are Price and Steele, Miss Patie-Goodman, Lydia Wilmore, German Rose, George X. Wilson; very good business.

**ROCHESTER, N. Y.**—Wonderland Theatre (J. H. Moore, manager): Regular Fall and Winter season opened August 30 with an olio which crowded the house during week ending 4. Gardner and Edgerly, Sparrow, Gruet, Beers and Gruet, Mr. and Mrs. Silver, Emma Francis, the Zarros, and Van Leer and Barton.

Music Hall (William Kennedy, manager): Business fairly good August 30-4. Specialties by Pickett and Whipper, the O'Dells, Allie Sinclair, Geneva Ardell, and Edna Burnett. Satisfactory performance.

**LOS ANGELES, CAL.**—Orpheum (Charles Schimpf, manager): A fine bill caused standing room during the week August 23-29. Rapinta was the stellar attraction, and repeated the great hit of her former engagement. Gus Williams was a close second and received a warm welcome. Hilda Thomas, assisted by Frank Barry, was exceedingly popular, and Adgie continued to attract her lions to the public's pleasure. Coming August 31: Fox and Allen, Nichols Sisters, and the Rackett Brothers.

**PATERSON, N. J.**—Bijou Theatre (Ben Leavitt, manager): Night Owls Burlesque co. 24 appeared to the capacity of the house. The co. is good and costumes and scenery fine. Lew H. Carroll, Al Fields, Charles Falke, Stewart Sisters, May Clark Van Osten, Bobby Raiston, and the Leon Sisters are the principal members of the co. Bentz-Santley co. 6-8. Merry Maids 9-11.—Item: Ike Bull has been retained as treasurer and press agent at this house, which is a guarantee that the affairs in that line will be carefully looked after.

**ST. PAUL, MINN.**—An attractive programme was presented at Straka's Tivoli Pavilion week August 30-4 to fair business by the Straka Ladies' Orchestra and Mamie Stuart. Nettie Evans, and P. J. Shea. The Palace Garden (A Weinholzer, manager): Drew a fair business 30-4. A good bill was presented, including Maggie and Mabel Lynch, Eva Swinbourne, and Henry Delno.

The vaudeville entertainment and balloon ascension by Blanch Lamont drew a large attendance at Wildwood August 29.

## VAUDEVILLE PERFORMERS' DATES.

Adams and Taylor—Opera House, Chicago, September 11-18.  
Adelman and Howe—Exposition, Nashville—indefinite.  
Aldrich, Charles T.—Washington, D. C., 30-September 4, Baltimore, 6-11.  
Allens, Thos.—Atlantic City, 30-September 11.  
Baker and Lynn—Palace, N. Y., 6-11.  
Baker and Fonda—Alhambra, Savannah, 23-September 29.  
Burt, Nellie—Koster's, N. Y., 30-September 11.  
Claxton, Kate—Proctor's, N. Y., 6-11.  
Cushman, Frank—Proctor's, N. Y., 6-11.  
Carpos Brothers—Proctor's, N. Y., 6-11.  
Crosby and Loring—Proctor's, N. Y., 6-11.  
Crosby, Grace—Proctor's, N. Y., 6-11.  
Clara Morris—Keith's, N. Y., 30-September 11.  
Conway and Leland—Keith's, N. Y., 6-11.  
Clayton, Jenkins, and Jasper—Opera House, Chicago, 6-11.  
Diamond Comedy Four—Koster's, N. Y., 6-11.  
De Forests, The—Proctor's, N. Y., 6-11.  
Dair, Mlle.—Proctor's, N. Y., 6-11.  
Davis and Jerome—England—indefinite.  
Doherty's Poodles—Keith's, N. Y., 6-11.  
Dockstader, Lew—Auditorium, Baltimore, 6-11.  
Daly, Harry E.—Wonderland, St. Joseph, Mo., 20-September 12.  
Everett Trio—Koster's, N. Y., 6-11.  
Evans and Mills—Minerva Park, Columbus, O., 6-11.  
Franchonetti Sisters—Pastor's, N. Y., 6-11.  
Francis, Emma—Moore's, Detroit, 6-11.



Fremont, Charles and Lottie—Cleron Theatre, Jamestown, N. Y., 6-11.  
Gardner Brothers—Proctor's, N. Y., 6-11.  
Gilbert and Francis—Proctor's, N. Y., 6-11.  
Gosley Trio—Keith's, N. Y., 6-11.  
Globe Brothers—Keith's, N. Y., 6-11.  
Goggins and Davis—Palace, N. Y., May 1—Indefinite.  
Gautier, Emilio—Exposition, St. Louis, September 6-10.  
Helene—Keith's, N. Y., 6-11.  
Jensen and King—Palace, N. Y., 6-11.  
Johnson and Deane—Proctor's, N. Y., 6-11.  
Lambert, Lillie—Hopkins', Chicago, 6-11, Haymarket, Chicago, 12-18.  
Lane Sisters—Koster's, N. Y., 30-September 11.  
Manning and Weston—Proctor's, N. Y., 6-11.  
Martinez Sisters—Palace, N. Y., 6-11.  
Mahony, Jere—Palace, N. Y., 6-11.  
McBride and Gordon—Keith's, N. Y., 6-11.  
Morton and Beville—Grand Opera House, St. Louis, 12-18.  
McAvoy and May—Koster's, N. Y., 6-11.  
Mimic Four—Pod's, New Haven, Conn., 6-11.  
Montgomery and Stone—Electric Park, Baltimore, 6-11, Keith's, N. Y., 12-18, Olympia, N. Y., 20.  
Norman and Jacobs—Haymarket, Chicago, 6-11.  
Avenue Theatre, Pittsburgh, 12-18.  
Proctor's, N. Y., 6-11.  
Pine and Evans—Keith's, N. Y., 6-11.  
Pantzer Trio—Koster's, N. Y., 6-11.  
Russell, O'Dell, and Russell—Proctor's, N. Y., 6-11.  
Ryan, Sam J.—Auditorium, Baltimore, 6-11, Hyde and Behman's, Brooklyn, 12-18.  
Reno and Richards—Koster's, N. Y., 6-11.  
Royce, Ray L.—Keith's, Boston, 6-11, Bijou, Worcester, 12-18.  
Sellers, The—Keith's, N. Y., 6-11.  
Stanley and Jackson—Electric Park, Baltimore, September 6-11.  
Savans, The—Bijou, Boston, 6-11.  
Thatcher and Marble—Keith's, Boston, 6-11.  
Van and Nobriga—Palace, N. Y., 6-11.  
Westons, Four—Proctor's, N. Y., 6-11.  
Western, Lillie—Keith's, N. Y., 6-11.  
Whiting, Stanley—Orpheum Circuit, 20-October 2.  
Webb, Margaret—Alhambra, Milwaukee, 6-11, Haymarket, Chicago, 12-18.  
Williams and Adams—Koster's, N. Y., 30-September 11.

ARENA.

TRENTON, N. J.—W. H. Harris' Nickel Plate Circus showed to large audiences August 30.  
PARSONS, KAN.—Lemon Brothers' Circus August 26 to a big audience. In the hippodrome race of lady horseback riders one of the horses stumbled, throwing the rider and breaking her leg; one other rider lost control of her horse and at the turn it ran into a pole, seriously injuring her foot. Ringling Brothers' Circus October 5.  
DECATUR, ILL.—La Pearl's Circus showed here August 11 to full tents and general satisfaction.  
BRISTOL, TENN.—Wallace's Circus is to be here 1. Buffalo Bill's Wild West is booked for October 12.  
LA FAYETTE, IND.—Buffalo Bill's Wild West to two large crowds August 29.  
CHARLOTTE, N.C.—J. Arthur Nelson and F. A. Roe are under arrest here for obtaining money through false pretenses. They represented themselves as advance agents for lives, Bailey and Harris' Circus, a mythical organization, made contracts for the appearance of their show and secured \$5 from a livery-stable keeper. They were arrested by the aid of Manager Slesinger of the Opera House here, whose suspicions were aroused by their transactions.  
GRAND ISLAND, NEB.—Ringling Brothers August 27 to good business afternoon and evening. Audiences well pleased.  
KEARNEY, NEB.—Ringling Brothers' Circus showed to 15,000 people here August 30. Performances finest ever seen here. Spader Johnson, one of the best clowns in the profession, and his clown band, made a great hit. Mr. Johnson is also a cornet soloist of exceptional ability. The show is doing a phenomenal business, especially in Nebraska, people having been turned away in nearly every town visited by them. Thanks are due for many courtesies extended by the Ringling Brothers.  
HANKATO, MINN.—Gentry's Dog and Pony Show did a good business August 30, 31.  
ROANOKE, VA.—Wallace Circus drew a large crowd August 31. Afternoon performance omitted because tents were blown down by a severe wind storm. Several persons were injured. The Nelson family, acrobats, deserve special mention.  
BOONTON, N. J.—Sawtelle's Circus 1: good business and very satisfactory performance.  
MARIETTA, O.—Barnum and Bailey 3. Professor Waddell and Her and Burk leave soon to fill dates.

MATTERS OF FACT.

Labor Day marks the advent of the opening of the new Elm Street Theatre, Manchester, N. H. This house is new throughout, handsomely equipped with all modern appliances for comfort, including entire new furnishings, extensive dressing-rooms, a large and commodious stage, and all new scenery. The owner, Fred Cotton, claims to have the handsomest theatre north of Boston, and an inspection by traveling managers will prove the assertion. The services of J. Lee Allen have been secured as manager. A few open dates after October.  
A Romance of Coon Hollow opened its season in Rockland, Me., August 23. The company includes Margaret Dibdin, Emma Italia, Kathryn Davenport, Eugene Powers, C. H. Stewart, J. W. Gerard, and Maurice Brennan.  
Charles I. Lederer, vocal teacher, has a studio at the Hotel Vendome.  
"In a Hurry" an actress with a sketch wishes a legitimate actor as a partner. She has immediate time at a New York vaudeville theatre.  
Nat C. Goodwin's company will commence rehearsals Monday, September 13 at 11 o'clock at the Knickerbocker Theatre.  
Herbert C. Stone has a number of songs and a historical drama he will sell outright or let on royalty. His address is 391 Douglass Street, Brooklyn.  
Mat Armbruster and Sons are painting new scenery for Murray and Mack.  
The American Theatrical Exchange added seven new theatres to their list during the past week.  
Will S. Rising is playing the star part in The Strange Adventures of Miss Brown. His songs have been well received.  
Madame Vance has been running her establishment to its full capacity, having made all the costumes for the Thomas W. Keene and Robert Downing companies. She has also made many modern society dresses for prominent professionals.  
Annie Ward Tiffany has returned to the city, having closed her cottage at Buzzard's Bay. She has not closed for this season.  
Jessie Bradbury as Henrietta Dash, in Nancy Banks, is making quite a hit with her rich contralto voice and graceful dancing. Her dancing and singing are one of the features of the piece.  
Beatrice Moreland has not signed for this season, and invites offers from first-class attractions only.  
The Washburn Railroad's new line from Buffalo offers the best theatrical train service between Buffalo and Chicago, and Toledo and St. Louis. Managers can secure rates, time tables, etc., by applying to H. B. McClellan, 287 Broadway, who is the general Eastern passenger agent.  
Constantine, at 2 Union Square, has several entirely new dances which are calculated to create a sensation. All classes of stage dancing are taught quickly and reasonably.  
John Donahue will play in Monte Cristo this season. He will be remembered for his clever comedy work with Weber and Fields last year.  
Fay Brothers and Hosford have open time in September, October, and November at Portland's new theatre. The Jefferson, also some good open dates at the Lowell Opera House. All communications for time can be addressed to them at Lowell, Mass.  
Leo L. Lewin announces that he has canceled all contracts, as he has retired from the theatrical field for the present. At some future date he may re-enter the field as manager; in that event hopes to do further business with his many patrons.  
W. J. Morgan and Company, lithographers, of

Cleveland, Ohio, have copyrighted most of their printing which they are getting out for J. H. Davis and Company's production of The Girl from Frisco, on account of its striking ideas and originality.  
Harriet Weems' address was erroneously printed as Baltimore, Mo., last week. It should have read care of Peter J. Campbell, 30 East Lexington Street, Baltimore, Md.  
Edwin Holt, the new leading man at Forepaugh's Theatre, has captured the press of Philadelphia by his earnest portrayal of the role of Jenkins Hanby in A Social Highwayman.  
The Bowdoin Square Theatre, Boston, opened its season August 23 with The Electrician and did a standing room business. The Span of Life followed last week and duplicated the previous week's business. A strong list of attractions has been booked at this house for the season. The house is managed by G. E. Lothrop.  
Robie's Bohemian Burlesquers, in two new burlesques, On Board the Bohemia and The Bogus Prince, are at the Plesura Palace this week.  
A theatre has been built on the site of the Olympic Club at New Orleans, which will be a popular price house seating one thousand. James J. Corcoran is the manager, and only good attractions will secure time.  
Herbert Hall Winslow has been successful of late in the writing of short sketches for use on the vaudeville stage. Many well-known artists are appearing in skits from his pen. His latest efforts include A Damage Suit, in which Herbert Cawthorn and Susie Forrester have scored an emphatic hit; Two Day Derelicters, in which John C. Rice and Sally Cohen have proved a laughing success; and A Strange Catastrophe, for Lizzie Evans and Harry Mills. Mr. Winslow has also a long string of successful plays to his credit.  
Mrs. H. Britton, 1465 South Street, Philadelphia, will make street gowns and stage costumes at prices sure to please the gentle element of the profession.

DATES AHEAD.

(Received too late for classification.)

TARRYTOWN WIDOW: Philadelphia, Pa., Sept. 6-18, Washington, D. C., 19-25.  
HENNAW AND TEN BROECK: Plattsburg, N. Y., Sept. 7, 8, Saratoga 9, Troy 10, 11.  
JOSEPH GREENE: Waltham, Mass., Sept. 6-11, Woonsocket, R. I., 12-18, Waterville, Me., 20-25.  
AUGUS GREENE: Andover, N. H., Sept. 6-11, Camden, N. J., Sept. 6-9, Elizabeth 14-17, Atlantic City 20-25.  
MARY NORMAN (Norman Jacobs, mgr.): Chicago, Ill., Aug. 30-Sept. 11, Pittsburgh 12-18.  
R. E. FRENCH: Eldora, Ia., Sept. 9-11, Fort Dodge 12-15, Boone 16-18, Carroll 20, 21, Atlantic 22-25.  
J. E. TOOLE (Edwin Jerome, mgr.): Lancaster, Pa., Sept. 15, Reading 16-18, Hanover 21, Frederick, Md., 22, Carlisle, Pa., 24, Harrisburg 25.  
SHANNON COMEDY (Harry Shannon, mgr.): Edwars, N. Y., Sept. 6-11.  
BIMBO OF BOMBAY (Sam Alexander, mgr.): Elizabeth, N. J., Sept. 11, Rochester, N. Y., 12-15, Albany 16-18, Pittsfield, Mass., 20, Fall River 21, 22, Westbury, R. I., 23, Taunton, Mass., 24, Haverhill 25.  
O'HOOIGAN'S WEDDING (Frank Burns, mgr.): Mechanicsville, N. Y., Sept. 7, Schuylerville 8, Ft. Edwards 9, Whitehall 10, Riverbrogia 11, Burlington, Vt., 13, St. Albans 14, Plattsburgh, N. Y., 15, St. Johns, Ont., 16, Ogdensburg, N. Y., 17, Gouverneur 18.  
WAITE COMEDY (Eastern, N. C. Bradley, mgr.): Trenton, N. J., Sept. 6-11, Orange 12-18, Paterson 20-25.  
TRIPLE ALLIANCE (Arnold and Parke, mgrs.): Cripple Creek, Col., Sept. 6-11, Victor 12-16, Canyon City 17-19.  
BOSTON THEATRE (Mitchell and Hanson, mgrs.): Boonville, N. Y., Sept. 6-11.  
MONTE CRISTO JR. (Bessie Bonchill): Toronto, Can., Sept. 6-11, Buffalo, N. Y., 12-18.  
PROCTOR'S PLEASURE PARTY (F. L. Mahara, mgr.): Kansas City, Mo., Sept. 6-11, St. Joseph 12-18, Lincoln, Neb., 20-25.  
IN OLD MADRID (E. D. Shaw, mgr.): Fairbault, Minn., Sept. 7, Waseca 8.  
CAPT. W. D. AMENT: Memphis, Tenn., Sept. 6-11.  
WAITE COMIC OPERA (F. G. Harrison, mgr.): Norwich, Conn., Sept. 6-11, Fall River, Mass., 12-18.  
HINDOO MYSTIC (F. E. Johnson, mgr.): Crestline, O., Sept. 6-8, Shelby 9-11, Delphos 12-18, Uriania 20-25.  
CABOON OPERA: Elgin, Ill., Sept. 20, Aurora 21, Joliet 22, Streator 23, Peoria 24, Bloomington 25, Springfield 27-29.  
LEADS HYPNOTIC COMBINATION (J. C. Davis, mgr.): Warren, Pa., Sept. 6-11, Olean, N. Y., 20-25.



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## THE CALLBOY'S COMMENTS.

The thing to do now-a-days, I observe, is to hunt for indications of impending prosperity. Some time since I caught onto this caper and began to look around for signs of good times. My insight is of a very high grade, and my powers of observation have been regarded long as second to none. But it must be confessed that, until a few days ago, I had failed to detect any one of these unmistakable souvenirs of approaching business activity. Their existence I did not doubt for a moment, and I cheerfully awaited the fond day when my own experience should present an example of the halcyon tide of fortune.

The time came a week or so ago while I was paying a flying visit to the exemplary town of Boston. There it was my privilege to attend the glad performance of a burlesque company, and to discover that the theatre which, last season, had sported as an orchestra one-eyed young woman and a middle-aged piano, now boasts an aggregation of no less than five amiable-looking male musicians. Here, indeed, was assurance of prosperity! There were also two ushers against one of last year, and these two heads were so much better than one that they put nearly all of the people in the right seats at the first throw. I am now prepared to believe that good times really have come.

While in Boston, I dropped in at Keith's and there saw Oscar Eagle and Esther Lyon in Mariel Seymour's bright little sketch which I had missed when it was on view here. Outside of the astounding advertisement given a certain make of bicycle, the thing that most impressed me about the play was the strangely unfortunate use of a portrait. A picture upon an easel is connected prominently with the story and, being introduced as a likeness of a prospective unwelcome visitor, is made the object of a lot of more or less heartless and disrespectful remarks. I was truly surprised to see a very excellent portrait of the late Ralph Waldo Emerson employed for such a purpose, and in Boston, too.

The manager of one of the strongest and finest attractions in the country advertised in *The Mirror*, not long since, for an advance man of newspaper experience, and he has shown me a reply which is worth immortalizing in type. Says the applicant:

I am a married man twenty-six years old, and have had three yrs. experience as Mr. and Agt. Last season in Advance for—The Hypnotist. Five yrs. experience in the Newspaper business in various parts of the country.

I make a specialty of water color work on windows and mirrors.

My wife travels with me, and does most of the lithographing, and can put a bill in the window without the use of pence where a man never could. We are good talkers and dressers and do the work right.

Will work for \$20.00 a week and expenses or percentage of net receipts.

The manager regretted that he had been unable to make use of these valuable persons, but he feels that someone else may be looking for just their sort. These are not the times for such a team of hustlers to be idle.

Speaking of advance agents, a friend has sent me a Bath, Maine, paper which tells about a wonderful man ahead of a certain musical comedy company. "He is a mind reader," it asserts. "Let a man but think of the combination of his safe and he will open it." I remark this as hinting of a valuable accomplishment which has been overlooked by very many of our noble advance representatives who might find it matchless in their business. It might also be well for hotel men and others to refrain in future from thinking of their safe combinations.

The same paper contains another story of more than passing interest, which says:

Linda Norris, the head waitress of our hotel, I find can do a good deed as well as denounce a mean one. A dramatic company broke up and the actors scattered to other companies. The manager refused to pay his cash on account of money to take her to her destination, off in Ohio. She wanted \$30 with what she had; the company she was to join sent her some. The little woman was just off a sick bed. Well, Miss Norris borrowed \$15 for her and sent her off rejoicing with a basket of delicacies for luncheon. The waitress attached the manager's bicycle, and it cost him \$5 to remove the cycle from the clutches of the court. It is pleasing to encounter kind deeds in this cruel, hard world.

I regret only that the name of the hotel is not mentioned, because persons visiting Bath certainly might do well to cultivate the acquaintance of Miss Norris. I am going to remember her name in case I ever get down in Maine. Aside from her ability in money matters, her position as head waitress should assure her a pull with the cook, which is a thing devoutly to be wished.

One of the pleasant features about the opening night of the Manhattan Theatre, known to former history as the Standard, was the distribution of flowers in the lobby. There were several pretty blossoms, of course, for each lady in the audience, and there was a flower, too, for the buttonhole of every man. This last item was not a matter of course by a long shot, and it won my heart. Some time since I took occasion to complain of the absurd practice of providing theatre souvenirs for the women and of slighting overhastily the men who pay the freight. But at the Manhattan we had a dainty, tasteful courtesy, extended to women and to men alike, and thrice welcome because it had not been bragged about to the four winds in advance. I take off my hat to the manager who has realized that the male patrons of his theatre are capable of appreciating courtesies of higher grade than the alleged all tobacco cigarettes which long have represented the only special favors a man might expect of a theatre.

My growl of a while ago about the very English announcement of Secret Service at the Empire was followed by the removal of that announcement, and if I had been a great daily newspaper I should have gone about proclaiming that my words had wrought this great good. It is as well, however, that I eschewed such proclamation. The former eyecore which bespoke Secret Service as "the big London success," as though New York had never seen the play, was much less offensive than the enormous new lithographic stand which now defaces the headquarters of the town. This highly colored horror picture at one side a twisted scene supposed to occur in the play, while at the other end appears a proscenium box containing the Prince and the Princess of Wales and assorted other persons whose names in Burke's "Peerage" are not featured as they are here. These estimable men and women are arranged in the pyramidal perspective employed by certain trademen to display corsets on plaster busts. They are attired in wondrous raiment, and they appear to be regarding the performance in benign toleration, the men wearing the haunted,

anxious look suggestive of uncertainty concerning the location of one's necktie or doubt about the reliability of a suspender button. Across the top of the stand is the marvelous line, "Recognized by Royalty," a sentiment which, aforesaid, had done noble service in the cause of hats, cheese, tobacco, hygienic underwear, bicycles, cough syrup, and baccarat. Showmen often have sprung upon us pictorial announcements of international successes, but they have not forgotten the existence of the American people who buy their tickets. Buffalo Bill has a big stand picturing his appearances before all the world's notables, but he has our President in the place of honor. "Recognized by Royalty" should mean more to us than does "Recognized by Royalty." And yet managers are not blindly pandering to snobbery and to Anglomaniac. They know their business and their patrons. Is it possible that the average citizen will regard this absurd lithograph in seriousness?

THE CALLBOY.

## SHOP TALK.

"I recently attended a most delightful concert at Chickering Hall," said the tragedian. "The vocal numbers were by the brightest pupils of that distinguished teacher, Madame Cappiani. It is not so long since Madame was among the foremost dramatic sopranos of the world. She is still a superb artist and most delightful woman. As a teacher she is a marvel, and commands for an hour's service what would have been a fair week's salary for any of us in our utility days. After listening to her pupils for an hour, I am not surprised. I verily believe she could extract music from the voice of a serio-comic vocalist."

"She might if the S. C. V. were hypnotized," suggested the tall man.

"Or dead," interrupted the fat comedian.

"Or otherwise rendered unconscious of the experiment," concluded the tall man.

"One of Madame's specialties, indeed her chief one, I believe, is the manner of breathing. She cultivates what is known as abdominal breathing. Its effect was manifest in the artistic work of her pupils. I was delighted with the young girls in their solos, duets, and quartets. The air of refinement and gentle breeding, with just enough embarrassment to bring a natural color to their fair young faces, was most refreshing as contrasted with the set smile composure and self-assurance of the average professional concert singer."

"During the progress of the concert Madame Cappiani made a short speech, or, rather, an informal talk. Madame is, of course, Italian, but speaking French and German with equal fluency gives a piquant charm to her accent when speaking English. These, added to graceful and expressive gesticulation, make her a most entertaining conversationalist. Among other things, instructive and amusing, she mentioned the fact that a few months since a popular magazine had solicited from her an article on voice culture. In this article she dwelt at length upon the paramount necessity of correct breathing, emphasizing the point that all pupils should from the first cultivate abdominal breathing, giving at length her reasons, etc."

"A few days later a young society lady called to arrange for a course of lessons. Terms, etc., were readily arranged and the hours fixed upon."

"The pupil exhibited much embarrassment and asked several questions, at first quite incomprehensible to Madame Cappiani. Finally, after having tried several times to broach the subject, she returned for the third time from the half open door, and, blushing deeply, said: 'Madame Cappiani, you will excuse me for asking, won't you? But do you administer chloroform?'"

"Chloroform, my child! For what?"

"Why, for the pulmonary operation, you know?"

"Ze operation! Je ne comprends pas."

"Why, for the breathing from the abdomen; don't it require a surgical operation?"

"There's where abdominal breathing differs from the joke in an English burlesque," said the fat comedian. "The breathing don't require a surgical operation to make it effective."

"Breathing was a specialty with McKean Buchanan, too," said the tall man. "Mac would tear a passion to tatters in Richard or Macbeth, and then stand and puff like a porpoise, heaving his big chest and shoulders, to hold the attention of the audience while the other fellow was speaking. In '99 we were playing in a little town up in Northern New York. The 'Opera House' was an old abandoned warehouse along the bank of the canal. It had been a sort of grain elevator. The building stood flush with the canal, so that cargoes were taken directly from the boats into the building. From the stage there was a side door opening directly on the canal. At a good stage of water one could step from a boat directly into this door. The canal was abandoned, but the bottom contained two or three feet of stagnant water and mud. There were three or four little square windows along the side of the hall, opening on the canal. There was a man or boy seated in each window, watching the show. We were playing *The Robbers*. In the fourth act Mac tore things all to pieces. Finally he stopped, and began heaving his big chest and gnashing his teeth. A big canal boat man, seated in one of the open windows, evidently thought that ten seconds were up, for he shouted, 'Time for the wind up; turn yourself loose, old man.' It was about the second or third time this member had been heard from. Mac deliberately stepped over the lamps which were used as footlights, on to the old piano which constituted the orchestra, over the pianist's head, and strode toward the man seated on the window sill. The man evidently didn't realize what was coming, for he sat watching the tragedian with an interested smile. Mac was in front of him in no time, and before the fellow had time to change his facial expression Buchanan smashed him in the mouth, and he fell backward, dropping about eight or nine feet into the muddy canal. Mac returned to the stage amid applause and laughter, and resumed the scene as though nothing unusual had occurred. He was in the scene where De Moor discovers his old father, bound, helpless, and imprisoned in the old castle ruin."

"Help! help! or I perish!" came faintly from within the old ruin, R. U. E."

"God of the fatherless! What sound was that?" yelled the valiant De Moor. Then he rushed to the heavy iron grating, made of painted laths, and shook it wildly. Of course it came to pieces and fell, as it should not have done. Mac hastily stood it on end again, in front of the opening in the rock, meanwhile making the atmosphere blue with a series of suppressed oaths that made "props" which he had another engagement to go to. Mac held the grating so that it couldn't fall down again, and struggled with it desperately. The voice of the old father was still faintly heard within.

"What monster hath done this deed?" cried De Moor. "What! ye will not open! These bolts and bars defy the strength of man, but not the cunning of the robber! These keys would mock hell's foresight!"

"Then the noble robber pulls out a handful of big iron keys and rushes at the supposed lock on

the lath grating. Meantime the man who had taken the back somersault into the canal had waded and crawled along till he reached the door opening on the stage. It was open for ventilation, with two or three bars across to keep people from walking out. By inserting his fingers and toes between the crumbling bricks of the foundation, the man reached the door, and jumped through it on the stage, scattering mud and slush in every direction. At this moment Buchanan threw open the castle door, and staggered to the center of the stage, in a position of horror, expecting to see his old white-robed father, laden with chains, stagger and fall through the door. But the man from the canal caught sight of the tragedian through the opening in the set piece, and while Old Moor got his cue to stagger on, the man yelled: 'There he is! There's the...'

"...!!!! that struck me!" He dashed for the little opening before any of us realized what was going on. He pushed Old Moor aside and rushed on the stage, leaving a trail of mud and water behind him. The situation was a good one, but not just what Mac had expected. But the old man was game and knew how to handle himself. Before the canal man knew where he was at Mac had given him the upper cut, followed by a sinker in the solar plexus. The man doubled up and let a yell out of himself. Mac drew his big basket hilt sword. The canal man saw it, and started for the footlights, the tragedian after him. The man made a flying leap over the footlights. The pianist tried to dodge him, but wasn't quite quick enough. The three piled up in the centre aisle, pianist at the bottom, canal man next, tragedian on top. The town marshal came down the aisle, collared the canal man and made an exit. The tragedian returned to the stage, the pianist began to brush the mud out of his whiskers, and Schiller's bombastic tragedy proceeded without further interruptions from the audience."

"I was with Buchanan once," said the fat comedian. "It's considered the correct thing to laugh when his name is brought up, but I tell you the old man played some things mighty well. For instance, he played poker better than any man in the company. That was how he kept on the road so long. The actors were always in debt to the manager. Salaries cut no ice with Buck. But he struck a snag once out in Central Ohio. We played fair week at Troy. A clever Cincinnati gambler, who knew Buck's weakness, was working the fair, dressed as a jay. He came to the theatre every night and went on as a super, quietly displaying a neat roll occasionally when he knew Buck would see it. The old man took the bait like a gudgeon. The 'jay' was let in on Saturday night and broke every man in the company, including Buchanan. The hotel bill hadn't been paid and there were no funds to pay fares to the next town. Buck worked the hotel man all right, but the railroad was a poser. The hotel man, who, we found out afterward, had stood in with the gambler, had several canal boat men stopping in the house. He found that we could reach the next stand Monday afternoon on a canal boat by traveling all day Sunday. The captain agreed to take us, accepting Buchanan's note for ten days, endorsed by the hotel man. When we went aboard we found the boat was loaded with live hogs. The trip during Sunday was uneventful, save for the aroma, which left a lingering impression on our clothes. The pleasanties that passed between the boatmen as they met and passed were sometimes very entertaining. About four o'clock Sunday afternoon we met an upbound packet. The skipper hailed our captain as follows: 'Hello! cap; what are you loaded with?'"

"Hogs and actors," replied the jolly tar, and the crews of the entire fleet laughed merrily.

"This made Buck's blood boil, but he said nothing at the time. But from that on he became chummy with the skipper. We knew that he was feeling his man. After our supper of salt pork, salaratus biscuit, and weak tea, Buck quietly passed the word for us all to turn in early, which we did. He circulated among us and collected about \$3 in odd change, the entire cash capital of the company. By 9 o'clock Buck and the skipper were hidden away in the nose of the boat, with a soap box and a candle between them. By 2 A.M. Buck had the captain's month's wages—\$50—a bull's eye watch with a big silver chain, and also the note endorsed by the Troy landlord, which Buck had given for the transportation. At 8 o'clock Monday morning we stopped at a little town to put off some hogs. The railroad passed within five miles of this point. Buck found that we could get a train there at noon, and be at our destination in an hour. He hired a couple of wagons to cart us over to the junction. When our baggage was safely off, and just as the 'packet' was about to weigh anchor, Buchanan called the captain aside and said to him: 'Captain, you no doubt mean well; but you don't know. But you will not object to accepting a little advice. Should it ever again occur that your craft should be honored by the presence of a company of artists, and should you meet a jolly mariner, who should hail you, and ask the nature of your cargo, and should it happen to be composed in part of hogs, don't answer 'hogs and actors,' but give art the preference; make it 'actors and hogs.'"

"The captain started up the gang plank in disgust. As he reached the deck Buchanan called out: 'Come and see us, captain, whenever you have the time.' 'Go to—,' roared the tar."

MILTON NOBLE.

## A DECISION IN THE CASINO CASE.

Justice Stiner, of the Eighth District Court, upon direction of the Appellate Term, handed down last Wednesday an order by which the Casino company, representing the Aronson interests, were declared entitled to the Casino property in this city under their original lease, expiring in 1904. The order finds that the company is entitled also to \$67,000, collected in rents by Landlord Robert F. Bixby since they were disposed of, which sum goes to offset \$83,000 expended by Mr. Bixby in improvements. Provided the Casino company pay to the landlord the difference of \$16,000 in twenty days, they may take possession of the Casino on May 1, notwithstanding the fact that the present tenants, Canary and Lederer, hold a lease which they had supposed to be good until 1900. Canary and Lederer are not disturbed by the new turn of the situation, and Franklin Bien, receiver of the Casino company, announces that he will appeal the latest decision, believing that \$16,000 is too much to pay to recover possession of the house.

## THE CONDITION OF W. J. SCANLAN.

Rumors were current last week to the effect that W. J. Scanlan had suffered several severe convulsions at Bloomingdale Asylum, of which institution he has been an inmate for some years. Upon inquiry at the asylum, however, it was learned that the once famous Irish comedian is practically unchanged in condition, and the belief was expressed that his strength would last for months to come.

## IN SUMMER PLACES.



The above picture is explained by the following from John J. Donnelly, written at Shelldrake-on-Cayuga, N. Y.: "The happiest hours that I spent here this Summer were those when I was able to steal quietly away from the crowd and enjoy *THE DRAMATIC MIRROR*. I was discovered one day in my favorite spot by a friend, who took the inclosed snap-shot, and it having turned out so good I thought I would send you a copy so that you could see that *THE MIRROR* is a favorite paper up here. The funniest part of this picture is the fact that our little dog, that you may discover under the bush, crept in unexpectedly at the moment. He seems so interested that since that day we have christened him 'Mirror,' and he is known by that name among the guests. Harry S. Alward, formerly of the Netherlands company, having just returned from a trip abroad for the Associated Press, is spending a couple of weeks with me."

Mr. and Mrs. W. H. Kohnle (Lillie Taylor), of the Wilbur Opera company, are at the Cliff House, Pangborn Villa, Lake Ontario, for two weeks.

Marie D. Shotwell was one of the judges at a cake-walk at the Larkin House, Watch Hill, R. I., August 27.

Osborne Searle is a recent addition to the colony in Siasconset, and is making sketches of local interest. He has closed with Raymond's Stock company and is recuperating previous to opening the regular season.

Pauline Hall has been resting at Popham Beach, Me.

Mrs. William Blake Opperman (Adelene Lystra), whose readings have received many favorable notices, gave an entertainment at the Inn, Seabright, N. J., on August 28.

On August 19, at the Hotel Iroquois, Rockville Center, L. I., Josephine Loane, proprietress and owner, gave a birthday party. Singing, dancing, and reading were the order of the evening. Among the guests of the evening were Mr. and Mrs. Hay, Miss J. Franklin, Charles Thompson, Fred Lawrence, Laura Fowler, Jo Dunlap, J. Fount, Mr. and Mrs. Cody, W. Searin, W. Leatherbridge, and Mr. and Mrs. Bennett.

Mr. and Mrs. Ernest Drew (Hattie Richardson), of the Wilbur Opera company, are at Parkburn Villa, Lake Ontario.

Mr. and Mrs. W. H. Kohnle (Lillie Taylor), of the Wilbur Opera company, are at their home in Rochester, N. Y., for a two weeks' rest.

Katherine B. Howe is at the Isle of Wight Cottage, Ocean City, Md.

W. E. Horton writes: "Recent arrivals have been: Al. N. Wilson, Fannie Bloodgood, Jeanne Winton, Fred Hale, Mollie Fuller, Mr. and Mrs. Chris Green, and J. B. Schall."

Charles W. Young and William E. Hines will leave for New York on Saturday next to join their respective companies, Mr. Young having signed with The Sidewalks of New York, and Mr. Hines and his wife, Earl Remington, with Sam Devere's company.

Idah Anderson is spending this week at Far Rockaway.

## SAID TO THE MIRROR.

FRED MILLER, JR.: "Richard Carle sings in One Round of Pleasure a song stolen, I believe, from my 'Don't Get Gay with Shay,' with which Dan Daly made a hit in my production, Davy Jones, at the Boston Museum in 1894, when Mr. Carle was in the cast. I am waiting to see what happens when it is recognized in Boston. Mr. Carle and others interested tried to secure my song for their present use, but I refused permission."

JOHN BROWNELL: "I am authorized by the manager of the Academy of Music, Atlantic City, to say that the Castle Square Opera company will close the most successful season ever known at any Summer resort in the United States on September 4."

J. HOLMES MARTIN: "A notice in a Pittsburg daily to the effect that Sinbad would shortly be presented at the East End Theatre in that city has come to my notice. As manager of this attraction, I wish to deny the report, as Sinbad is booked over the Bijou circuit, and will play only at the Bijou Theatre in Pittsburg."

JULIAN MAGNUS: "One meets some strange individuals among the one-night-stand managers, but one of the strangest and most amusing was the reply of a manager in a small town in New England to whom I had written to book For Fair Virginia, and had incidentally mentioned that Kase Whytal had been for some years with the Boston Museum. The manager wrote: 'I don't want any more museum freaks. My people won't have 'em. Last troupe had a white Albino and a fair Circassian, so your Fair Virginia would be no novelty.'"

## NEW ORLEANS, MEXICO AND CALIFORNIA.

Reached from New York via Pennsylvania and Southern Railway, offering the most perfect service to New Orleans, Mexico and the Pacific coast. Tourist car the year round from Washington to San Francisco. N. Y. Office, 271 B'way.

Laura Keene's Biography for sale everywhere. "It is intensely interesting."—St. Paul Dispatch.



## THE BUSINESS OUTLOOK.

## "Mirror" Correspondents Confirm the Reports of Coming Prosperity.

Additional to the dispatches published in THE MIRROR on the business situation and prospects, reports from Mirror correspondents in other cities are given below. It will be seen that the later views confirm those already printed, and that the outlook is bright.

(Specials to The Mirror.)

## San Francisco Excited Over Klondike.

SAN FRANCISCO, CAL., Sept. 4.—Things have looked brighter here during the past few weeks, and everybody is encouraged. The Klondike gold excitement has caused the influx of a great many people to San Francisco, and here we receive whatever gold may be obtained from those mines, and we also supply a large proportion of the necessary provisions and outfit. This excitement has made quite a little boom in shipping and business circles affected thereby. The lands of California, particularly reclaimed swamp and overflowed lands, are beginning to be looked upon as the very best in the United States for the growth of the sugar beet. They grow more beets to the acre than any land elsewhere in this country. The beets have a greater proportion of sugar, and they are harder and do not have to be removed from the ground with the rapidity which is necessary in other States. If the schemes which are now maturing go through the largest sugar refineries in America will be built here and the industry will become an enormous one, and in the end probably supply sugar necessary for a large proportion of the American continent.

If the efforts in this direction continue to be as active as they have in the past, I look for a noticeable revival in business interests from this source, and that at a very early date. The outlook for theatrical business is, however, very good in this city and in the vicinity. This will be particularly so in the case of attractions at large prices. I doubt if second-rate attractions at large prices will meet with much success.

W. W. KAUFMAN.

## Steady Growth of Norfolk's Business.

NORFOLK, VA., Sept. 4.—The coming season in Norfolk promises to be one of the best known in its history. The city shows a good, steady growth in manufactures, in exports and in general business. Of the half-dozen railway lines with terminals at this harbor, nearly all are making extensive improvements in their deep water facilities, while the various steamship lines are making extra efforts to keep pace with the procession. There is a great deal of building going on, and the percentage of unoccupied houses is smaller than in years. A magnificent new hotel, with roof-garden attachment and all modern conveniences, is in course of construction, and a big cotton compress to employ several hundred skilled workmen will be ready for operation in the early Fall. The trucking season has been very profitable thus far, and the cotton mills and peanut factories give promise of steady employment to thousands. The drawing area of Norfolk is constantly extending, and the population of the twin cities of Norfolk and Portsmouth is steadily on the increase. There is only one legitimate theatre here at present, the Academy of Music, which belongs to the Leath circuit, including Richmond and Petersburg. There is a good opening here for a vaudeville house run on first-class lines. The old Grand Opera House is still in line repair and has recently been refitted throughout, and if taken hold of by the proper parties would very likely prove an excellent investment.

M. HOFMEIER.

## Baltimore's Shipping Phenomenon.

BALTIMORE, MD., Sept. 4.—The boom of prosperity has been as yet realized in but few branches of commercial enterprise here. For several months past our port has done a phenomenal shipping business, principally in the movement of grain abroad, and it has also benefited materially from the diversified incoming cargoes brought by the grain carriers. Being the nearest of the large Atlantic ports to the great wheat fields of the West, Baltimore should naturally get a large share of the grain movement to Europe, and now that her railroads are in shape to properly handle it she is receiving her fair share. Our manufacturing business is picking up, particularly in the line of clothing, but this is more in anticipation of better business in the Fall than induced by actual orders in hand. The outlook for the coming theatrical season is fair only—I should say about the same as last year. The conditions that prevailed then have not materially altered, and I cannot see that the body of the people have any more money to spend.

HAROLD RUTLEDGE.

## Wheeling Looks for Better Conditions.

WHEELING, W. VA., Sept. 4.—There has been but slight improvement in general business and industrial conditions in Wheeling and vicinity since the close of the last theatrical season, but there is apparently a better feeling for the future and a prevalent belief that the coming Fall and Winter will see betterments of a very substantial character. Demands for iron, steel, glass and pottery are picking up, and manufacturers in those lines are preparing for better trade in the Fall. There are still many idle men, and wages have taken no upward turn. Business men and theatrical managers look for better times during the coming Winter than were seen last season.

FRANK H. WARDER.

## More Men at Work in Wilmington.

WILMINGTON, DEL., Sept. 4.—The outlook for the coming season is particularly bright. A careful canvass proves there are from 4,500 to 5,000 more men at work now than at this time last year. This means much to the theatres, as this being a distinctively manufacturing city, not only they but all business depends on those working in the different shops for their patronage. The business of the theatres was much better during the last half of the last season, and with still more employed now there is no room to doubt a still greater improvement.

R. S. BAIRD.

## A Bright Outlook at St. Louis.

ST. LOUIS, Sept. 4.—Every theatrical manager in the city predicts that the coming season will be one of the best they have had for several years, not only in the excellence of the attractions booked, but peculiarly as well. The leading merchants report an increased activity in all lines of business, both wholesale and manufacturing, and some predict a greater volume of business than any year since 1873, which was known as the "boom year." They base their opinion on the large crops of the great staples, such as corn, wheat, and cotton, and upon the increase of cash orders for the Fall trade. The farmers are getting better prices for their products than they have for a long time, and are consequently spending more money. The outlook is bright.

W. C. HOWLAND.

## No Depression Felt in Washington.

WASHINGTON, D. C., Sept. 4.—Washington is a city not given up in any sense to manufacturing pursuits, and the financial depression generally felt throughout the country loses its effect here, where Uncle Sam, a most generous employer, gives to his Government officials, some 20,000 of them, incomes that are regular, and would be looked upon elsewhere as princely. In view of this state of affairs, merchants and tradesmen are uncomplaining and everything seems to move on here in its regular channel. The first and fifteenth of every month are Government pay days and money seems plenty. If there is at any time a depression in business circles felt here, it is generally near the close of every Administration, when a change of a political nature is contemplated. Then the Government clerk feels insecure of his position and commences to retrench, but thanks to the Civil Service Reform rules, under which most of them are now enrolled, that fear is rapidly being dissipated. Besides the regular stream of traffic that can be relied upon, the White House receptions, diplomatic gatherings, and society functions during the Congressional season bring a host of strangers to the city and swell the revenue.

JOHN T. WARDE.

## Prospects in Peoria, Ill.

PEORIA, ILL., Sept. 4.—Business conditions continue to improve daily in this, the second city in size in the State. The factories are nearly all in operation and money is easy. The merchants all have bought heavily and trade is reported brisk in all branches. Crops look well in most sections and the weather is superb. Altogether, everything looks a great deal better than for the past two years.

ISAAC M. MONK.

## Duluth Benefited by the Wheat Crop.

DULUTH, MINN., Sept. 4.—A large wheat crop is now assured throughout the territory directly tributary to Duluth, and if the present high prices continue there will be no lack of money in the farming districts. This will provide a very large and safe market for Duluth's wholesale houses, which operate in a territory extending as far West as the Pacific Coast. A very significant fact in this connection is the experience of a jobbing house recently established here, which has succeeded many times better than had been anticipated. The lumber industry is looking forward to a prosperous year. The ability of the farmer to purchase lumber will revive a market that has been dormant for years on account of poor crops or low prices. This, as well as the expected general revival of business throughout the country, will probably set our lumber mills in full operation. There is every reason to believe that a new iron plant for the manufacture of Government iron plate will be established here in the very near future. These are some of the immediate reasons why Duluth should forge ahead, and why the coming theatrical season here should be a successful one.

J. K. WIGHTMAN.

## Denver Needs No Boom.

DENVER, COL., Sept. 4.—The outlook for the coming theatrical season in Denver and Colorado is better than it has been for five years. This may be accounted for from many reasons. During the past few years Colorado, which heretofore has been noted as a silver producing State, has, through the wonderful discoveries of gold in the Cripple Creek Mining District and in mining camps such as Leadville, which were heretofore only known as silver producing, become one of the greatest gold producing centres in the world. Notwithstanding its enormous gold production there has been no diminution in the production of silver and other metals. Then, besides, this year there has been a wonderful fruit crop in the State, and all branches of agriculture have proved especially productive. Cattle are realizing better prices than for a number of years. We are not enjoying any boom at present, and do not want any. The city of Denver is constantly increasing in population, new houses are erected, and there is an unusual building activity in this city. We are not having a real estate boom, but property is steadily and surely increasing in value. All of the above causes tend to make money more plentiful among the citizens of our State, and therefore the outlook for the theatrical season is exceptionally good. The city of Denver and the State of Colorado are composed largely of a cosmopolitan population, a liberal, broad-minded people, who enjoy amusements and are willing to pay for them when they have the money, and they will have plenty of it during this coming season. During the past three years every high-class attraction that has visited Denver has played to big business. The trouble has been we have not had enough of them. Any theatrical manager with a meritorious attraction who plays Denver and Colorado the coming season will make money.

F. E. CARSTARPHEN.

## Confidence Established at Louisville.

LOUISVILLE, KY., Sept. 4.—The general business conditions in this section are most promising. There are reports of large crops, and the market quotations show advance in prices of grain, and the improvement in business generally, as indicated in the latest monthly reports of railroads centering here, showing increased business both in freight and passenger, all point to the early realization of predictions made by political prophets that the McKinley era of prosperity will surely come. Incidentally in this connection, presaging ease in the money market and the natural effect upon the theatrical business, it may be considered that the passage of the new tariff law will have its influence in establishing confidence, as it brings to a close an unsettled condition of affairs. Louisville has a large, in fact, a much larger manufacturing interest than is generally believed. There are numerous factories here employing many people at living salaries, and the majority of these institutions are now running at full time, with every indication of continuing to do so. The wholesale trade, judging from the financial reports, is also in a promising condition, with this particularly in its favor, that there is a renewed confidence in credit, etc., which will cause money to be more free than has been the case for several seasons past.

CHARLES D. CLARKE.

## Mills Increase Their Capacity.

WARRENSBURG, MO., Sept. 4.—The general outlook for a good Fall and Winter business in this place is excellent. Extensive improvements are being made, such as new business houses and residences. The farmers have had an unusually good season, and business has already taken a boom. This Winter promises to be the best we have had for several years. The three large mills at this place have had to increase their capacity in order to handle the immense crops.

ERNEST POLLOCK.

## Industrial Outlook Brightens Daily.

DAYTON, O., Sept. 4.—The industrial outlook in our city is brightening each day. Factories that have been closed for several months are opening their doors, and others that have run with limited capacity since the panic first

came upon us are employing additional forces to turn out a larger product. When the fact is considered that our city largely depends on her manufacturing interests, it must be obvious that any idleness on this account would necessarily affect things theatrical. As the laboring class and those in moderate circumstances contribute largely to the patronage of the theatres, it is the general opinion of our esteemed manager, Harry E. Feicht, and men of good judgment that the season about to open will bid fair for a profitable result.

J. W. WEIDNER.

## Plenty of Work at St. Paul.

ST. PAUL, MINN., Sept. 4.—The general business condition and prospects here and hereabouts give strong evidence of a decided improvement. The factories and wholesale houses have been for some time busily engaged in filling large orders. The St. Paul dealers supply a large territory through the West and Northwest to the Pacific Coast, and there is a decidedly hopeful feeling among our merchants and manufacturers. The crops this season are very promising, the farmers are offering good wages for laborers, and it is a general report that more men both in the country and the city are finding work, temporary employment at least, that may often open the way for steady work. The city seems to be gradually filling up with people who have come from other cities and other States to make St. Paul their home. This is noticeable in the increased demand and occupancy of houses throughout the city that were formerly vacant. The people of St. Paul are in general greatly inclined to patronize amusements.

GEO. H. COLGROVE.

## Grain Shipping at Galveston.

GALVESTON, TEX., Sept. 4.—This city is about entering on an era of prosperity which it is believed will exceed any previous year in its history. The immense grain crops of the West, which heretofore have been exported largely through Atlantic seaboard ports, will in a great measure seek outlets through Southern ports. Galveston will do a large share of this business. The elevator facilities have been trebled since last season, and arrangements are also made to handle a largely increased cotton crop. Already many strangers are flocking in here to catch the top wave of this threatened prosperity. These people, while not of the leisure class, make good patrons of the play, and if the management will furnish meritorious attractions, with proper service, there is no reason why the Grand Opera House should not show a good statement at the end of the season.

C. N. RHODE.

## Where Cotton is King.

HOUSTON, TEXAS, Sept. 4.—Cotton is king in Texas, and a magnificent crop is assured. Upon this it is safe to base an opinion that there will be unusual activity in all lines of business, and in view of the general conditions those interested anticipate a most successful theatrical season.

SPENCER HUTCHINS.

## Abundant Crops Near Austin.

AUSTIN, TEXAS, Sept. 4.—The present prospect for business this season in every line is good. The prosperity of this city is largely dependent on the farming interests of the surrounding country. The various crops are unusually abundant, especially the cotton crop. Every one looks for marked improvement. The wholesale dealers are very active.

E. M. BACON, JR.

## Wheat Brings High Prices.

EVANSVILLE, IND., Sept. 4.—The season bids fair to be prosperous, as the farmers are getting splendid prices for their wheat and produce, and an air of thrift pervades the entire city and its vicinity. Manager Cobba, of the Grand Theatre, reports splendid bookings for the coming season. Manager Groves, of the People's, reports everything looking upward.

M. M. HAAS.

## Springfield's Encouraging Report.

SPRINGFIELD, ILL., Sept. 4.—Everything indicates much improved business the coming season. The general trade reports from factories, wholesale and retail business, are more encouraging than at any time during the past two years.

Springfield is in the midst of one of the largest grain producing belts in the Middle West, and our live stock sales beat the world. It is located in almost the centre of the State, on a direct line from Chicago to St. Louis. The population is 40,000, and there is but one place of amusement, seating 1,300.

F. H. PARRISH.

## Better Conditions Expected.

STILLWATER, MINN., Sept. 4.—The present outlook is such as to warrant the belief that the crop will be largely in excess of that of the past year and at better prices. Our wholesale houses are already acknowledging increased activity in trade, and with the confidence that all seem to have regarding the return of good times it is safe to assume a better condition of affairs will be the result, and that amusements will receive their due proportion of the rising tide of returning prosperity.

C. H. BROWNE.

## Excellent Prospects in Kansas City.

KANSAS CITY, MO., Sept. 4.—The present condition of business in Kansas City is one of general activity, with excellent prospect for enlarged volume of business during the coming season. A recent Home Product Exhibition, which ran for several weeks and was visited daily by thousands, developed the fact that a great deal of manufacturing is done in Kansas City, and has stimulated the patronage of the home factories by the jobbers and merchants. The outlook is for a fine crop in all the territory surrounding Kansas City, and will have a beneficial effect on trade at this point. The amusement outlook is, therefore, encouraging, and as all of the Summer amusement enterprises are practically closed the theatregoing public will have acquired a desire for that form of amusement by the time the theatres open for the Fall season.

FRANK B. WILCOX.

## Oregon's Propitious Outlook.

PORTLAND, ORE., Sept. 4.—The outlook for the coming theatrical season in Portland and its vicinity is most propitious. Manufacturers are busy filling orders. Merchants are buying largely and making quick sales. The number of compulsorily idle is decreasing rapidly. In fact, the effects of returning prosperity are conspicuously noticeable.

Foremost among the causes of the good times is the enormous wheat crop. Oregon's share of which will be 16,000,000 bushels, meaning that many millions of dollars will be put into circulation hereabouts and eventually find their way into the cities.

The wool clip this season will be very large and sell at 50 per cent. advance over last year; the fruit crop, instead of being a failure as was the case last year, is excellent. The salmon pack will be much greater than in 1896; the hops show a 30 per cent. increase, and the lumber and shingle output is most encouraging. A beet sugar factory will be established soon at La

Grande, Ore., and plans are under way for a flax mill here.

The Klondike fever is having material effect here in all lines. Miners' supply dealers are ordering goods from the East in carload lots. This, taken in connection with the income from the grain, wool, fruit, fish, lumber, shingles and hops, emphatically assures a good time in all branches of trade.

The Marquam Grand opened the season August 2 to a \$1,013 house—an unmistakable sign of good times. It is a long while since theatregoers here have spent so much in one night.

O. J. MITCHELL.

## Legitimate Prosperity in Memphis.

MEMPHIS, TENN., Sept. 4.—Although this month is ordinarily the duller of the year, many of our people being away and our trade year commencing on September 1, business in all lines is reported active. Activity in building is always a fruitful sign of legitimate prosperity. The past year witnessed the completion of several magnificent and modern business blocks and hundreds of residences. A very large percentage of the many millions of dollars appropriated by the last Congress for the repairing of old and building of new levees along the Mississippi River will be distributed in Memphis, as contractors here obtained most of the work and those securing the rest must necessarily look to us for supplies. It now seems apparent that the cotton crop in the Memphis district will be short, but this shortage will be more than counterbalanced by the abundant crop of corn and other cereals, fruits, and vegetables. Aside from all this, the tariff agitation is settled, distrust and discouragement have been dissipated and every one is confident that the coming season will witness a most prosperous return of activity.

WILLIAM A. SMITH.

## Crops Good and Factories Reopening.

NEW ALBANY, IND., Sept. 4.—The outlook for the coming theatrical season is excellent. Nearly all of our factories are running full time and apparently enjoying the most prosperous season for years past. The glass works and iron mills, among the largest in the country, give promise of again resuming operations, after four years of inactivity caused by reduction in the tariff. This county is one of the most important in the State as regards agriculture, and the farmers all claim they have had the largest results this year ever known. We have large mercantile interests, representing nearly every line of trade, and leading merchants expect this year to be an unusually prosperous one. Our population is nearly 30,000, with 15,000 additional to draw from. A company has been recently organized for the purpose of sinking gas wells; experts are so confident of success that they have agreed to make no charge for sinking the wells unless gas is struck in paying quantities. Should they be successful, it will make New Albany the greatest manufacturing town in the West. We have ten railroads entering here, and another in course of construction, offering splendid shipping facilities. In fact, everything seems to be having a healthy boom.

W. L. GROVE.

## Marked Improvement at Bloomington, Ill.

BLOOMINGTON, ILL., Sept. 4.—The prospects are favorable for a good theatrical season here. Manufacture and city trade have recently shown marked improvement. What effect the present coal strike may have if continued I am unprepared to say. This city being the center of a rich agricultural country, depends largely for prosperity on the amount of grain harvested and the prices obtained. Prospects for large crops in central Illinois are excellent and already partly realized, and as prices of grain and live stock are considerably higher than a year ago, there is every reason to believe that we will enjoy prosperity in a fair degree.

R. J. OTTO.

## Activity at Keokuk.

KEOKUK, IOWA, Sept. 4.—In this city the principal factories have been running regular hours and employing full complements of hands through their seasons. Just at present there is renewed activity noticeable all along the line. This city is one of the principal wholesale points of the State. There is a general report of good business, and collections are easier and more prompt than they have been for a long time previous. While there have been no new enterprises developed, the old ones are all in excellent condition with prospects for continued good business. According to reports received here there has been a most perceptible change in the state of business during the last few weeks, and always for the better. In some localities the change is more marked than in others, the districts abounding in factories showing the most improvement.

R. S. RANSON.

## Charleston's Many Improvements.

CHARLESTON, S. C., Sept. 4.—There are many reasons why the coming business season should be one of the most active and prosperous in the commercial history of Charleston, and it has come to be almost an axiom that the benefits of a lively trade are most quickly and directly felt in the amusement world. So self-evident is this that the theatre is frequently taken as a commercial barometer. First and foremost is the recently completed installation of one of the finest electrical railway systems in place of the old time horse cars. When the new company has finished all contemplated improvements it is calculated that nearly two million dollars of foreign capital will have been brought here through this source alone, and a good part of this sum has already been put into circulation here among the laboring classes. This promises to be followed by other improvements as far reaching and important. Already there is talk of reviving the scheme for the erection of a Winter tourist hotel on the Battery, than which there is no more charming site in the United States. The Charleston cotton mills, after being shut down for over a year, have just been started again, giving employment to hundreds of idle hands. All of these facts, with the prospect of immense crops and a revival of business in consequence of the settlement of the tariff, give promise of work for the unemployed.

ROBERT M. SOLOMON.

## Immense Packing Houses at St. Joseph.

ST. JOSEPH, MO., Sept. 4.—All signs and indications are for large and increasing business in this city. The Stockyards have recently been sold to Swift and Co., the great pork and cattle packers, who are now erecting mammoth beef and pork houses. Nelson Morris and Co. are also about to build immense houses. The investment of a good many hundreds of thousands of dollars in the Stockyards alone this year, and the employment of hundreds of men, mean better business for our merchants. Crops in our tributary country are simply immense, which benefits our jobbers. Besides the particular local enterprises, there is a better and more confident feeling among all classes in this city. Money will be more freely spent than for some years past, and the theatrical business will undoubtedly share in the general revival.

E. S. DOUGLAS.



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